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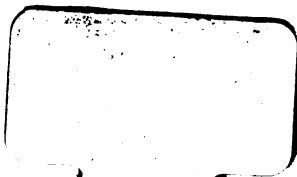
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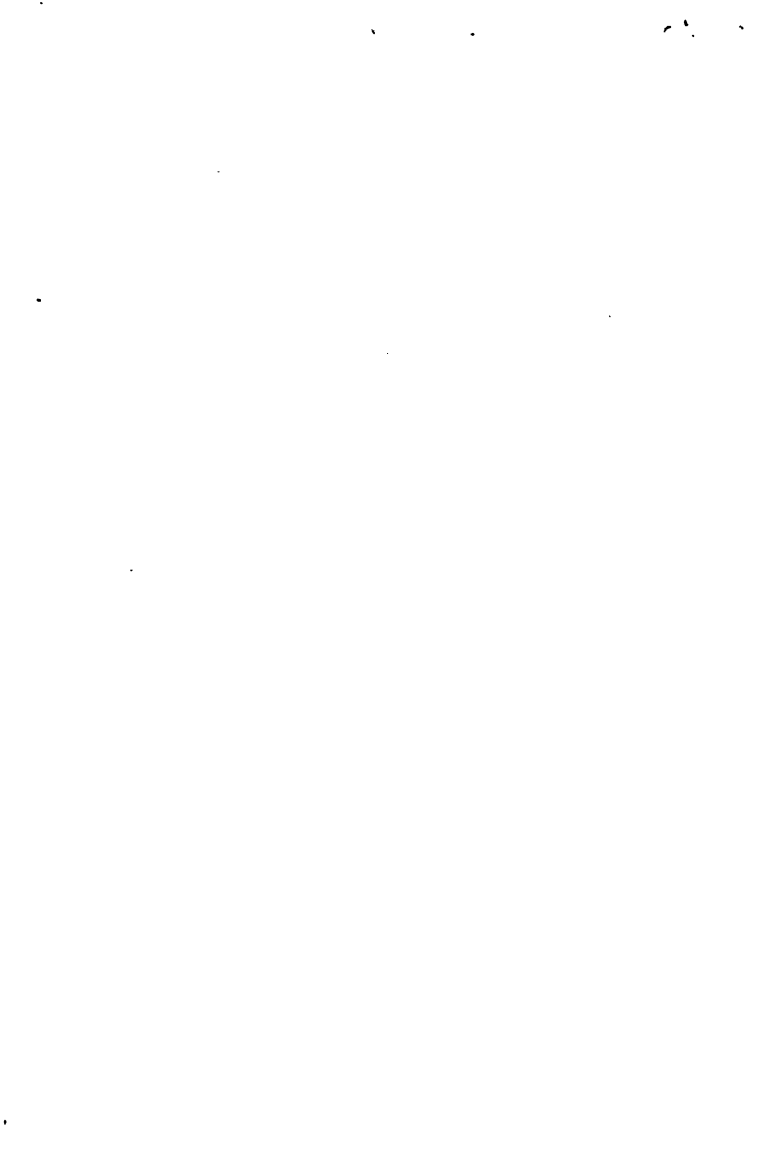
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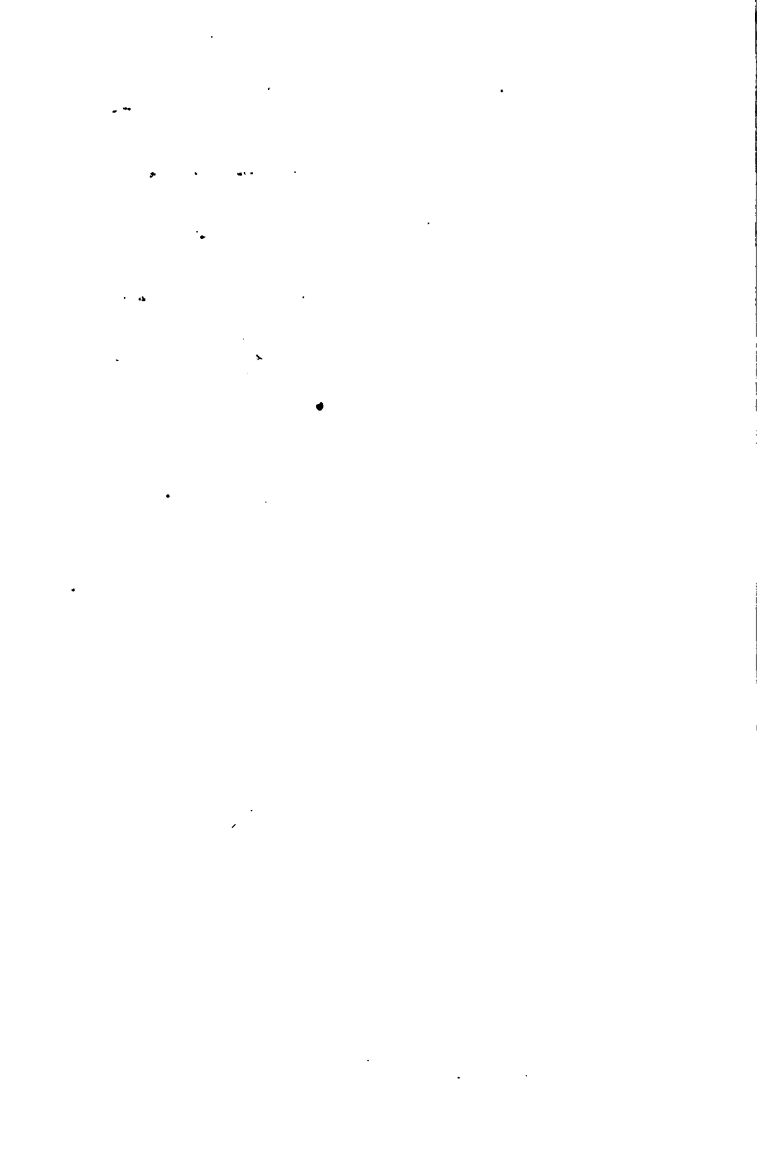
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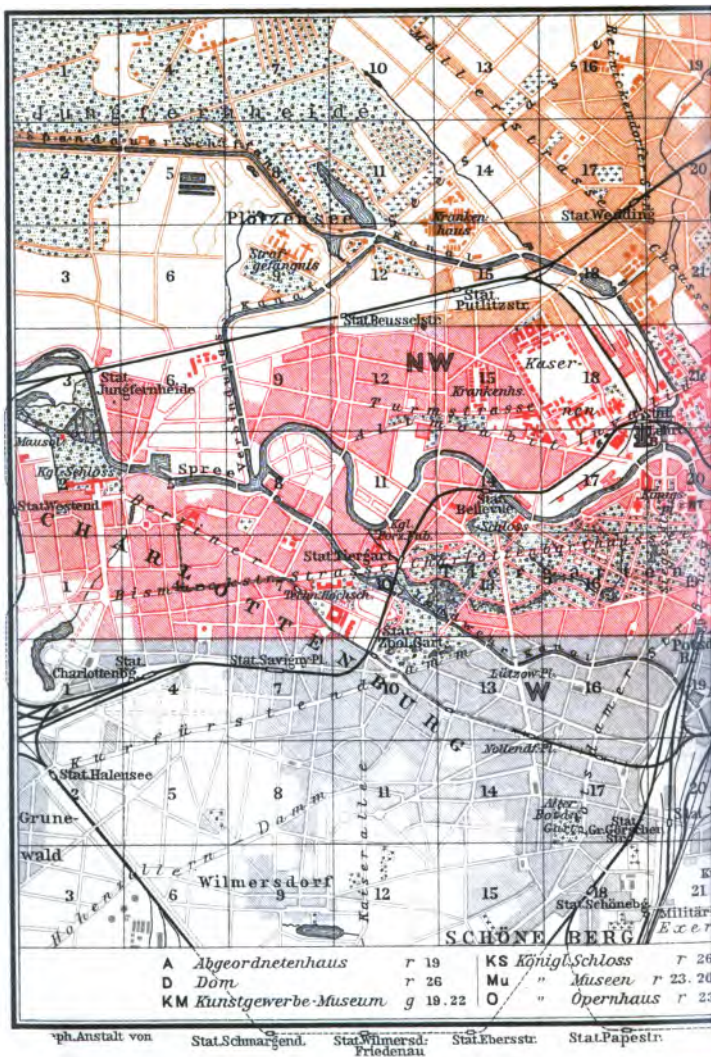


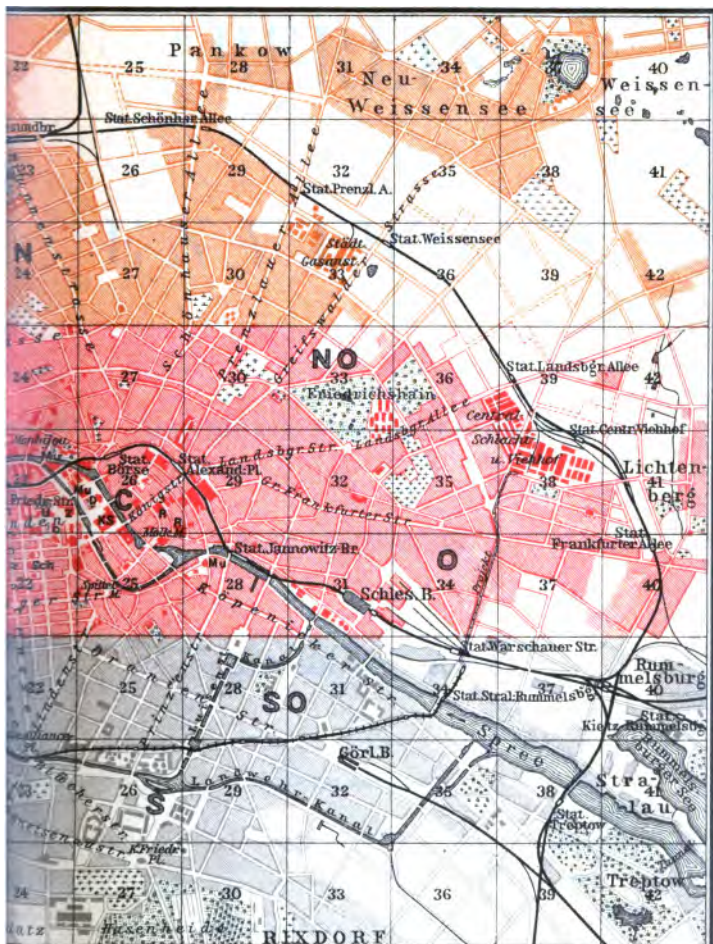


BERLIN
AND
ENVIRONS

This book is all right concerning
history of Berlin, but it is wrong
concerning Hotels, Theatres, Cabs, street
trains, stations etc for it is new in
1928-29 not so as it was in 1916
when this book was published.







Rathäuser

r 26

Sch Königl. Schauspielhaus

r 22

Reichspostamt

r 22

U Universität

r 23

Reichstagsgebäude

r 20

Z Zool. Haus

r 22

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= **BERLIN**
AND ITS
ENVIRONS //

HANDBOOK FOR TRAVELLERS

BY

KARL BAEDEKER
=

WITH 6 MAPS AND 18 PLANS

SECOND EDITION.

LEIPSIC: KARL BAEDEKER, PUBLISHER

1905

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September 15, 1922

CONTENTS.

I. Berlin.

PRACTICAL NOTES.

	Page
a. Railway Stations. Arrival and Departure	1
b. Hotels. Boarding Houses. Furnished Apartments	2
c. Restaurants. Wine Houses. Beer	8
d. Cafés. Confectioners	12
e. Stadtbahn and Ringbahn. Electric Elevated and Underground Railway	12
f. Electric Tramways	14
g. Omnibuses	22
h. Cabs	23
i. Steamboats on the Upper Spree and Dahme	24
k. Post, Telegraph, and Telephone Offices	24
l. Parcel Delivery Co. Commissionaires	25
m. Police	26
n. Theatres. Circuses. Waxworks.	26
o. Concerts	29
p. Picture Exhibitions. Art Dealers	30
q. Sport. Balls. Military Spectacles	31
r. Baths	32
s. Shops. Banks	32
t. Newspapers. Reading Rooms	35
u. Collections and Places of Interest	36
v. Diary	40
w. Embassies and Consulates	42
x. English Churches	42
y. A Week in Berlin	42
z. Hints for Cyclists	43

DESCRIPTION OF BERLIN.

Situation and Divisions	45
History and History of Art	46
General Aspect	53
1. <i>Unter den Linden. Platz am Opernhaus</i>	56
Unter den Linden. Brandenburg Gate, 56. — Aquarium. Kaiser-Galerie. Monument to Frederick the Great, 57. — Palace of Emp. William I. University, 58. — Royal Library. Opera House, 59. — St. Hedwig's Church. Royal Guard House. Singing	

	Page
Academy. Arsenal, 60. — Palace of Emperor Frederick, 63.	
2. <i>Cathedral. Royal Palace. National Monument to William I.</i>	65
Schloss-Brücke. Lustgarten. Statue of Frederick William III. Cathedral, 64. — Royal Palace, 66. — Monument to Emp. William I., 70. — Schloss-Brunnen. Royal Stables. Statue of the Great Elector, 71.	
3. <i>The Royal Museums. The National Gallery</i>	72
a. The Old Museum	72
b. The New Museum	75
c. Pergamon Museum. Antiquities from Western Asia. Olympia Museum	82
d. The Emperor Frederick Museum	85
e. The National Gallery	109
4. <i>Friedrich-Strasse. Gendarmen-Markt., Wilhelm-Strasse. Leipziger-Strasse</i>	119
Friedrich-Strasse, 119. — Gendarmen-Markt. Schauspiel-Haus. Monument of Schiller, 121. — Wilhelm-Strasse, 122. — Wilhelm-Platz. Church of the Trinity. Voss-Strasse. Leipziger-Platz, 123. — Leipziger-Strasse. Herrenhaus, 124. — Reichs-Postamt. Postal Museum, 125. — Dönhoff-Platz, 126.	
5. <i>Ethnographical Museum and Museum of Industrial Art</i>	126
Potsdam Station. Anhalt Station, 127. — Ethnographical Museum, 128. — Museum of Industrial Art, 132. — Chamber of Deputies, 136.	
6. <i>The South Friedrichstadt. Kreuzberg. Schöneberg Quarter</i>	136
Column of Peace. Halle Gate, 137. — Church of the Holy Rood. Hasenheide, 138. — Kreuzberg. Tempelhof, 139. — Schöneberg Quarter. Hercules Fountain. Luther-Kirche. American Church, 140.	
7. <i>Friedrichswerder. Ravené's Picture Gallery. Luisenstadt</i>	141
Bau-Akademie, 141. — Royal Mint. Friedrichswerder Church. Reichsbank. Spittel-Markt, 142. — Ravené's Picture Gallery, 143. — Neu-Kölln, 144. — Luisenstadt. Reichsdruckerei, 145. — Churches of St. Michael and St. Thomas. Bethanien. Emmaus Church. Oberbaum-Brücke, 146. — Treptow, 147.	
<i>Kölln. Berlin Old Town. Stralau Quarter. gstadt</i>	147

	St. Peter's Church, 147. — Dammühlen-Gebäude. Church of St. Nicholas, 148. — Rathaus, 149. — Central Post Office. Garrison Church, 150. — Luther Monument. Marien-Kirche. Museum of German National Costumes, 151. — Rauch Museum. Kloster-Kirche, 152. — König-Strasse. Alexander-Platz. St. George's Church, 153. — Silesian Railway Station. Cattle Market and Slaughter Houses. Friedrichshain. Weissensee 154.	
9.	<i>Northern Quarters. Hohenzollern Museum</i> Exchange. Château of Monbijou. English Church. Hohenzollern Museum, 155. — New Synagogue. Rosenthal Suburb. Pankow, 160. — Humboldthain. Gesundbrunnen, 161.	155
10.	<i>Northern Friedrich-Strasse. Oranienburg Suburb. Neue Wilhelm-Strasse and Luisen-Strasse. Moabit</i> Northern Friedrich-Strasse. Dorotheen-Strasse and Dorotheenstadt Church. Bahnhof Friedrich-Strasse, 162. — Oranienburg Suburb. Stettin Railway Station. Wedding, 163. — Neue Wilhelm-Strasse. Luisen-Strasse. Charité. Invaliden-Strasse. Agricultural Museum, 164. — Museum of Natural History, 165. — Geological Institution and School of Mines, 166. — Invaliden-Park. Gnaden-Kirche. Moabit, 167. — Lehrte Station. Colonial Museum. Exhibition Park, 168. — Criminal Court. Kleiner Tiergarten. Plötzensee, 169.	162
11.	<i>Königs-Platz. Tiergarten. Zoological Garden</i> Königs-Platz. Sieges-Säule. Reichstags-Gebäude, 170. — Bismarck Monument, 173. — Sieges-Allée, 174. — Château of Bellevue. Tiergarten, 177. — Zoological Garden, 180.	170
II. Environs of Berlin.		
12.	<i>Charlottenburg</i> Royal Porcelain Factory, 181. — Technical Academy, 182. — Emperor William Memorial Church, 183. — Academies of Music and of Art. Royal Palace, 184. — Mausoleum. Westend, 185.	181
13.	<i>The Forest District between Charlottenburg and Potsdam</i> Grunewald, 186. — Steglitz, 187. — Gross-Lichterfelde. Wannsee, 188. — Pfauen-Insel. Neu-Babelsberg, 189.	186

BERLIN
AND
ENVIRONS

TRAMWAYS stop in front of the stations, some also at the sides: *Zoological Garden*, see p. 180; *Friedrich-Strasse*, see p. 162 (a few min. from the station); *Alexander-Platz*, see p. 153; *Silesian Station*, see p. 154; *Anhalt Station*, see p. 128; *Potsdam Station*, see p. 126; *Lehrte Station*, see p. 168; *Stettin Station*, see p. 163; *Görlitz Station*, see p. 146. — *Hotels near the Railway Stations*, see p. 5.

Travellers may avoid the necessity of taking a cab by having their luggage delivered at their abode or hotel by the *Parcel Delivery Co.* (*Paketfahrt-Gesellschaft*, see p. 25; offices at all the large stations). For registered luggage forms may be obtained from the guard of the train during the journey, and after filling these up the traveller gives up his luggage-ticket in exchange for a receipt. Luggage reaching Berlin between 7 a.m. and 7 p.m. is delivered within 3 or 4 hrs., luggage arriving after 7 p.m. is delivered before 10 a.m. the next day.

Departure. Railway tickets for all the lines diverging from Berlin may be obtained at the railway-stations and also at the *Amtliche Reisebureau* at the Alexander-Platz, Friedrich-Strasse, and Potsdam Stations (open 8-7, Sun. 9-1); the *Internationale Reisebureau*, Unter den Linden 69 (agency of the *International Sleeping Car Co.*), the *Courier*, Unter den Linden 56, the *Central Hotel*, the *Continental Hotel*, *Hôtel Bristol*, the *Kaiserhof*, the *Grand Hôtel de Rome*, and from the *Office of the Hamburg America Line* (late Stangen; agent for Thomas Cook & Son, London), Friedrich-Str. 72.

Tickets for London viâ Flushing may be had from *Brasch & Rothenstein*, Hausvoigtei-Platz 2; at the *Reisebureau of the Holländische Eisenbahngesellschaft* (Dutch Railway Co.) and of the *Great Eastern Railway*, Unter den Linden 71, tickets are issued for London and other English towns.

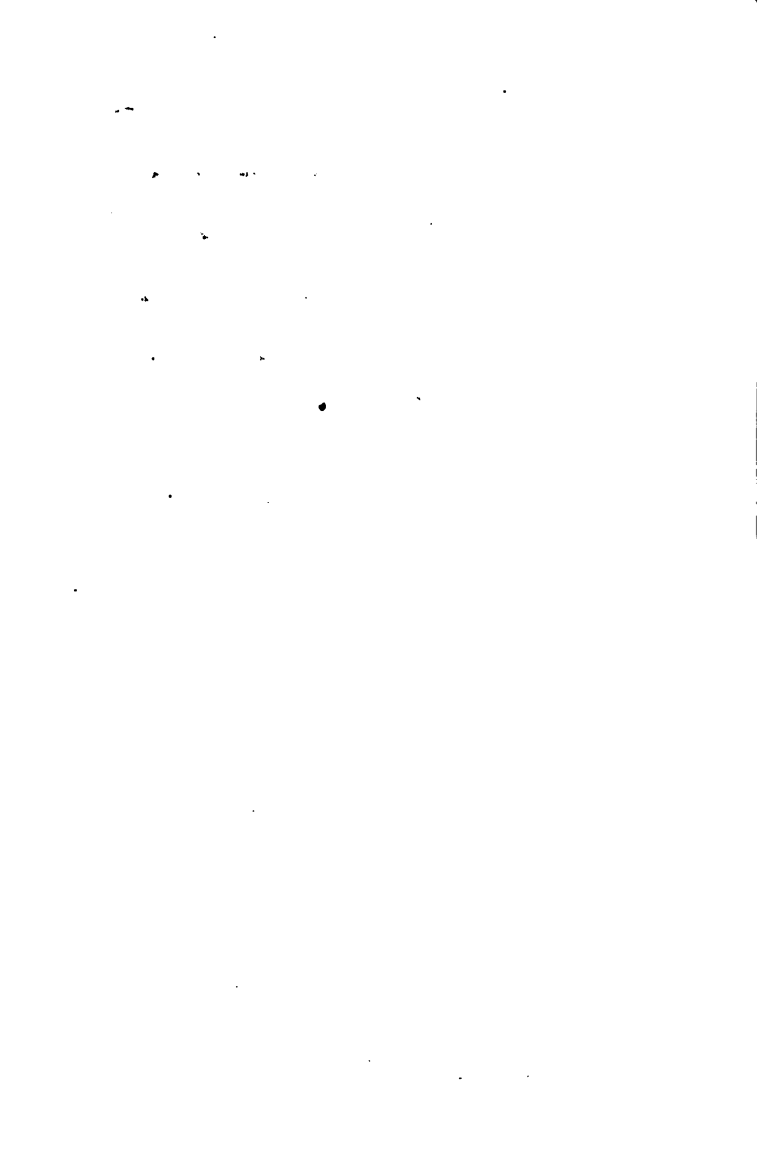
The *Parcel Delivery Co.* (p. 25) conveys luggage to the station on receiving 5 working hours' notice, together with an exact statement of the address of the sender, the number and approximate weight of the packages, and the station and the hour of departure. Luggage for trains starting between 10 p.m. and 10 a.m. is sent for between 6-8 the previous evening.

b. *Hotels. Boarding Houses. Furnished Apartments.*

For alphabetical list see Index. — *List of Streets*, p. 229.

In the following list of **Hotels** mention is first made of the large establishments of the highest class, all of which are comfortably fitted up, with steam or hot-water heating, electric light, lifts, baths, and first-class restaurants, and with proportionate charges. The hotels in or near the Linden are the most conveniently situated for tourists.

**Hôtel Bristol* (Pl. a; R, 19, 20), Unter den Linden 5-6, with garden, railway-ticket office, and luggage-office, 350 R. from 4, B. 1½, déj. (12-2.30 p.m.) 2½, D. (5-9 p.m.) 5 M. — **Grand Hôtel de Rome & du Nord* (Pl. g; R, 23), Unter den Linden 39, corner of the Charlotten-Str., 120 R. from 3½, B. 1½, déj. (11-2) 2½, D. (3-8) 5, S. 3, pens. from 11 M, with winter garden and railwayticket office. — **Carlton Hotel* (Pl. o; R, 23), Unter den Linden 32, corner



**Kaiser-Hôtel* (Pl. k; R, 22), 150 R. at 3-8, B. $1\frac{1}{4}$, D. (1-7) $2\frac{1}{2}$ *M*, with lift, baths, electric light, and steam-heating (in connection with the Kaiser-Keller, see p. 9); No. 180, corner of the Tauben-Str., *Nürnberger Hof*, 100 R. from 3, B. $1\frac{1}{4}$, D. 3, S. $2\frac{1}{2}$ *M*, with lift, baths, electric light, and steam-heating; No. 50-51, near the Schützen-Str., **Hôtel Britannia*, 40 R. at 3-12, B. $1\frac{1}{4}$ *M*, with lift, baths, electric light, and steam-heating. — Krausen-Str. 6, *Werner's Hôtel*, 34 R. at $2\frac{1}{2}$ -4, B. $\frac{3}{4}$ *M*, with baths and electric light. — Prinz Albrecht-Str. 9, corner of Wilhelm-Str., **Hôtel Prinz Albrecht*, 80 R. from $2\frac{1}{2}$, B. 1, déj. (11-2) 2, D. (2-8) 3 *M*, with lift, baths, electric light, and steam-heating. — Markgrafen-Str. 55-56, corner of the Gendarmen-Markt, **Hôtel de France*, 70 R. at $2\frac{3}{4}$ -5, B. 1 *M*, with lift, baths, and electric light. — Charlotten-Str.: No. 71, *Hôtel Brandenburg*, 38 R. at 2-6, B. 1 *M*, with baths and electric light; No. 58, *Weber's Hôtel*. — Schinkel-Platz 4, *Krebs' Hôtel Union*, 75 R. at $2\frac{1}{2}$ -6, B. 1 *M*, with lift, baths, and electric light. — Niederwall-Str. 11, *Krebs' Hôtel*, 26 R. at $1\frac{1}{2}$ -10, B. $\frac{3}{4}$ *M*, with baths and steam-heating. — Brüder-Str. 39a, *Hôtel König von Preußen*.

TO THE N. OF THE LINDEN. Friedrich-Str.: No. 93, *Friedrichshof*, 40 R. at $2\frac{1}{2}$ -5, B. 1 *M*, with lift, baths, electric light, and steam-heating; No. 94, *Residenz-Hôtel*, R. from $2\frac{1}{2}$ *M*; No. 96, *Hôtel Silesia*, R. $2\frac{1}{2}$ -14 *M*; No. 101, *Terminus Hotel*, 70 R. at $2\frac{1}{2}$ -7, B. 1 *M*, with baths, electric light, garden, and restaurant (these three close to the Friedrich-Strasse Station); No. 150, *Rheinischer Hof*, 36 R. at $2\frac{1}{2}$ -5, B. 1 *M*, with lift, electric light, baths, and steam-heating. — Dorotheen-Str.: No. 16, *Prinz Wilhelm*, 60 R. at 2-6, B. $1\frac{1}{4}$, D. (1-7) 3 *M*, with lift, baths, electric light, and restaurant; No. 28, *Prinz Heinrich*; No. 33-34, **Hôtel des Deutschen Offizier-Vereins*, 50 R. at $2\frac{1}{2}$ -5, B. 1 *M*, with lift, baths, electric light, and restaurant; No. 81, *Prinz Friedrich Karl*, 25 R. from $2\frac{1}{2}$, B. 1 *M*, with frequented restaurant; No. 84, *Stadt Berlin*, R. $2\frac{1}{2}$ -5, B. 1 *M*; No. 90, *Prinzenhof*, R. from 2 *M*; No. 92-93, **Splendid Hotel*, 75 R. from $2\frac{1}{2}$ *M*, new. — Mittel-Str.: No. 5, *Hôtel de l'Europe*, 38 R. at $2\frac{1}{2}$ -5, B. $\frac{3}{4}$, déj. $1\frac{1}{4}$ *M*, with lift, baths, electric light, and steam-heating; No. 6, *Frankfurter Hof*; No. 7-8, *Dom-Hôtel*, R. from $2\frac{1}{2}$ *M*; No. 12, *Stadt Riga*, 40 R. at 2-4 $\frac{1}{2}$, B. 1 *M*, with lift, baths, and electric light; No. 16, **Alexandra Hôtel*, 100 R. from $2\frac{1}{2}$, B. 1, D. $1\frac{1}{4}$ *M*; No. 54, *Hôtel Janson*, R. 3, B. 1 *M*, well spoken of; No. 57-59, near the Friedrich-Str., *Hôtel Stadt London*, 75 R. at 2-5, B. 1 *M*, with lift, baths, and electric light; No. 61, *Hôtel du Pavillon*, 40 R. at 2-4 *M*, B. 80 pf., with baths and electric light, well spoken of. — Neustädtische Kirch-Str.: No. 10, *Berliner Hof*, 50 R. at 3-10, B. $1\frac{1}{4}$ *M*, with baths and electric light; No. 13, *Westphälischer Hof*, 54 R. at 2-6, B. 1 *M*, with baths and electric light; No. 14, *Hôtel zur Stadtbahn*, R. 2-5,

B. 1 *M.* — Georgen-Str.: No. 21-22, near the Friedrich-Str. Station, **Grand Hôtel de Russie*, 200 R. from 3, B. $1\frac{1}{4}$, déj. 2, D. $3\frac{1}{2}$ - $4\frac{1}{2}$, S. $2\frac{1}{2}$ *M.*, with lift, baths, electric light, and steam-heating; No. 23, *Hôtel Coburg*, 70 R. at $2\frac{1}{2}$ -6, B. 1, D. $3\frac{1}{2}$, S. $2\frac{1}{2}$, pens. from 10 *M.*, with lift, baths, electric light, and steam-heating, well spoken of; No. 24, *Stadt Magdeburg*, 60 R. at $2\frac{1}{2}$ -6, B. 1 *M.*, with lift, baths, electric light, and steam-heating; No. 29, *Brüsseler Hof*. — Reichstags-Ufer 9, *Hôtel zum Reichstag*, 40 R. at $2\frac{1}{2}$ -5, B. 1 *M.*, with lift, baths, and electric light, well spoken of. — Luisen-Str. 30, corner of the Schiffbauerdamm, *Hôtel Kronprinz*, with restaurant, 40 R. at 2-10, B. 1, S. 2, pens. from 6 *M.*, with baths and electric light. — Am Zirkus 11, corner of the Schiffbauerdamm, *Hôtel Moskau*, 30 R. at 2-6, B. 1 *M.*, with baths, patronised by Russians.

IN THE OLD TOWN, frequented by business-men: *Grand Hôtel Alexander-Platz* (Pl. n; R, 29), Alexander-Str. 46-48, a huge hôtel garni (200 R. from $2\frac{1}{2}$ *M.*), with restaurant and café. — Heiligegeist-Str. 17-18, *Hôtel de Hambourg*, 60 R. at 2-4, B. 1 *M.*, with baths and electric light.

NEAR THE POTSDAM AND ANHALT STATIONS. Potsdamer-Platz 1 & Königgrätzer-Str. 11-12, **Grand Hôtel Bellevue & Tiergarten-Hôtel* (Pl. m; R, 19), 100 R. at 3-12, B. $1\frac{1}{4}$, déj. (11-2) $2\frac{1}{2}$, D. (2-7) 3, S. 3 *M.*, with lift, baths, electric light, and steam-heating. — Leipziger-Platz 2, *Fürstenhof*, 50 R. at $2\frac{1}{2}$ - $7\frac{1}{2}$, B. $1\frac{1}{4}$, D. (1.30-4) 3 *M.*, with baths and electric light. — Link-Str. 27, *Hôtel Sanssouci*, 70 R. at 2-12 *M.*, B. 80 pf., with baths and electric light. — Königgrätzer-Str.: No. 127, *Leipziger Hof*, 50 R. at $2\frac{1}{2}$ -6, B. 1, D. $2\frac{1}{2}$, board 5 *M.*, with baths and electric light, well spoken of; No. 10, *Hôtel Saxonia*, 85 R. at 3-15, B. $1\frac{1}{4}$, déj. 2, D. $2\frac{1}{2}$, S. 2 *M.*, with lift, baths, electric light, and steam-heating; No. 21, *Askanischer Hof*, 45 R. at $2\frac{1}{2}$ -8 (incl. B.), D. $1\frac{1}{2}$ -3 *M.*; No. 23, *Westend Hotel*, 50 R. at $2\frac{1}{2}$ -5, B. 1, D. (2 p.m.) 2, pens. from $6\frac{1}{2}$ *M.*, with baths, electric light, steam-heating, and garden; No. 25, *Deutscher Kaiser*, 30 R. at 2-5 *M.*, B. 80 pf., D. (2 p.m.) from $1\frac{1}{2}$, pens. from 5 *M.*, with baths; No. 32, *Alliance Hôtel*, R. from 3 *M.* — Askanischer-Platz 1, *Habsburger Hof*, 60 R. at $2\frac{1}{2}$ -6, B. 1 *M.*, with lift, baths, and electric light. — Königgrätzer-Str.: No. 38, **Hôtel Hollstein*, 50 R. at $2\frac{1}{2}$ - $4\frac{1}{2}$ *M.*, B. 80 pf., D. (1.30 p.m.) $1\frac{1}{2}$ *M.*, with baths and electric light; No. 114, *Anhalter Hof*; No. 117a, *Preussischer Hof*, 45 R. at 2-4 *M.*, with baths and electric light. — Hedemann-Str. 8, *Thüringer Hof*, 40 R. at $1\frac{3}{4}$ - $3\frac{1}{2}$, B. $\frac{3}{4}$ *M.*, with baths and electric light.

NEAR THE LEHRTE STATION: Invaliden-Str. 84-85, *Schwarz's Hotel*, 21 R. at $1\frac{1}{2}$ -3, B. $\frac{3}{4}$ *M.*

Hospices, so-called, of a religious character, generally well spoken of; recommended to ladies travelling alone. Wine not compulsory. An addition of about 10 per cent of the total amount is made to the bill in lieu of tips. — *Hospiz der Berliner Stadt*

mission, Mohren-Str. 27-28, at the corner of the Gendarmen-Markt, with electric light, baths, and steam-heating, 85 R. at 2-5, B. 1, D. (1-4) 2-2 $\frac{1}{2}$ *M.* — *Hospiz am Brandenburger Thor*, Königgrätzer-Str. 5, with lift, 75 R. at 2 $\frac{1}{2}$ -4 $\frac{1}{2}$, B. 1, D. 2 *M.* — *Hospiz im Centrum Berlins*, Holzgarten-Str. 10, near the Kur-Str., 76 R. at 1 $\frac{3}{4}$ -4, B. $\frac{3}{4}$ *M.*, D. (1-2 p.m.) 1 *M.* 35 pf., pens. 4 $\frac{1}{2}$ -6 $\frac{1}{2}$ *M.*, with baths and electric light. — *Hospiz St. Michael*, Wilhelm-Str. 34, 55 R. at 2-8, B. $\frac{3}{4}$, D. (1.30-3.30) 1 $\frac{1}{2}$, pens. 5-9 *M.*, with baths and steam-heating. — *Fröbel-Hospiz*, Wilhelm-Str. 10, R. and B. 1 $\frac{1}{4}$ -2 $\frac{1}{2}$ *M.* — **Hospiz des Westens*, Marburger-Str. 4, 70 R. at 2 $\frac{1}{4}$ -6, B. 1, D. (1-3) 1-1 $\frac{3}{4}$, pens. from 5 *M.*, first class, with lift and baths. — *Hospiz des Nordens*, Borsig-Str. 5, R. 1-2 $\frac{1}{4}$, pens. 4 $\frac{1}{2}$ -5 *M.*

Hôtels Garnis (B. supplied in all; some also with hot and cold cuisine). Kleine Kirchgasse 2-3, *Linden Hotel*, 50 R. at 2-4, B. 1 *M.*, with baths. — Unter den Linden, 26, *Hôtel Bauer*, 30 R. at 2 $\frac{1}{2}$ -6, B. 1 *M.*, with lift and baths. — Mittel-Str.: No. 15, *Schweviner Hof*, 15 R. at 1 $\frac{1}{2}$ -4, B. $\frac{3}{4}$ *M.*, with baths; No. 9-10, corner of the Friedrich-Str., *Mendrzyk*, 24 R. at 2-4, B. $\frac{3}{4}$ *M.* — Schadow-Str. 1a, *Beyer's Hôtel*, 30 R. at 2-7, B. 1, déj. 1 $\frac{1}{2}$, pens. 6-8 *M.* — Charlotten-Str. 59, corner of the Gendarmen-Markt, *Eichberg*, 19 R. at 2-5, B. 1 *M.*, with lift, baths, electric light, and steam-heating. — Krausen-Str.: No. 56-58, *Zum Grünen Baum*, 105 R. at 2-2 $\frac{1}{2}$, B. $\frac{3}{4}$ *M.*, with baths and electric light; No. 67-68, *Kleiner Kaiserhof*, 70 R. at 2 $\frac{1}{2}$ -6, B. $\frac{3}{4}$ *M.*, with baths and electric light. — Koch-Str. 74, *Wieland*, 14 R. at 1 $\frac{1}{2}$ -4 *M.*, B. 60 pf., with baths. — Breite-Str. 27, *Krölger*, 30 R. at 1 $\frac{1}{2}$ -3, B. $\frac{3}{4}$, D. (1-4) 1 $\frac{1}{2}$ *M.* — Askanischer-Platz 4, *P. Seifert*, R. 2-3 $\frac{1}{2}$ *M.*

Boarding Houses ('*Pensionate*'; usually managed by ladies) are to be found in great numbers; the following are among the best known. Information may be obtained at the *Internationales Verkehrs-Bureau*, Friedrich-Str. 143-49 (Central Hotel).

IN OR NEAR THE LINDEN: No. 58 (3rd floor), *Radtke*, 25 R., pens. 4-8, per month 100-190 *M.*; No. 59a, ~~*Frau Radtke*~~, *Engels*, No. 62-63 (3rd floor), *Fritz*, 20 R., pens. 5-8 $\frac{1}{2}$ *M.*; No. 70 (2nd floor), *Daheim* (Frau Ida Schmidt), pens. 7 *M.* — Charlotten-Str.: No. 48 (3rd floor), corner of the Behren-Str., *Talkenberg*, 12 R., pens. 4 $\frac{1}{2}$ -8, per month 135-180 *M.*; No. 50-51 (3rd floor; lift), corner of the Gendarmen-Markt, *Porsch*, 16 R., pens. 4-8 *M.* — Markgrafen-Str. 39, *Frau Pastor Ludwig*, pens. 3-5 *M.* — Jäger-Str. 27, *Schmidt-Heinritz*, 15 R., pens. 4-8, per month 100-200 *M.* — Mohren-Str.: No. 11-12 (2nd floor; lift), *Pension Heimat* (Frau Wirth), 14 R., pens. 6-8 *M.*, with steam-heating; No. 7, ~~*Frau Gumbert*~~, *Jerusalem-Str.* No. 1 (2nd floor), *Fraulein Westfeld*, No. 44-45 (2nd & 3rd floors; lift), *Frau Fülleborn*, 24 R., pens. 4-8 *M.* — To the N. of the Linden: Schadow-Str. 4-5 (3rd floor), *Rinkel*, 16 R., pens. 4-8 *M.* —

Dorotheen-Str. 36 (2nd-4th floors), *Von Engelbrecht*, 25 R., pens. 4-6, per month 120-160 *M.* — Schiffbauerdamm: No. 5 (3rd floor), *Wallraff*, 15 R., pens. 4½-6½, per month 120-180 *M.*; No. 13, *Miss Blanche Ford*. — Neue Wilhelm-Str. 2, *Gretsel-von Behr*. — Reichstags-Ufer 3, *Landmann*. — Albrecht-Str. 11 (2nd floor), *Frau Elise Herpich*, 22 R., pens. from 4 *M.* — Friedrich-Str.: No. 106 (3rd floor), *Jendritza*, 12 R., pens. 4-6 *M.*; No. 131c, *Frau Pasdach*; No. 133a, *Jaenicke*, 14 R., pens. 120-200 *M.* per month.

NEAR THE POTSDAM AND ANHALT STATIONS (Pl. G, 19, 22; R, 19). Königgrätzer-Str.: No. 19 (3rd floor), *Von Langen*, 11 R., pens. 4-5 *M.*; No. 33, *Frau Lina Ewert*; No. 124 (3rd floor), *Bauer*, 12 R., pens. 4-6 *M.* — Köthener-Str. 32 (1st floor), *Von Darschau*, 10 R., pens. 4-8, per month 120-180 *M.* — Potsdamer-Str.: No. 13 (2nd-4th floors; lift), *Kirstein*, 34 R., pens. from 5 *M.* — Anhalt-Str. 15 (3rd floor), *Albrecht*, 12 R., pens. 4½-8, per month from 100 *M.* — Wilhelm-Str.: No. 30-31 (3rd floor), *Ruscheweyh*, 16 R., pens. 5-8 *M.*; No. 49 (2nd-4th floors), *Mrs. Gerling*, 27 R., pens. 5-8, per month 120-230 *M.*, English. — Königgrätzer-Str. 109 (3rd floor), *Linde*, 11 R., pens. 4-7 *M.* — Hallesche-Str. 17 (1st floor), *Internationales Damenpensionat* (Frau Spranger), 10 R., pens. 2½-4½ *M.*

IN THE WEST (Pl. G, 16, 13, 10). Potsdamer-Str.: No. 105a, *Otto*, pens. 4-7 *M.*; No. 121b, *Herzberg*, 60 R., pens. 5-12 *M.*, with electric light and steam-heating; No. 29, *Ohm Heydtmann*, 23 R., pens. 4-9 *M.*; No. 28 (2nd floor; lift), *Frau Hoeltzl-Sheridan*, 26 R., pens. 4-8 *M.*, with electric light, English; No. 35, *Pens. Joachimstal*; No. 39a (2nd floor), *Volckmann*, 18 R., pens. 4½-10 *M.*, with electric light and garden; No. 41 (3rd floor), *Frau Welle*, 12 R., pens. 4-6 *M.* — Steglitzer-Str.: No. 66 (3rd floor), *Scheringer*, 9 R., pens. 4-7 *M.*; No. 69, *Frau Jacoby*. — Kurfürsten-Str.: No. 48 (ground & first floors), corner of Genthiner-Str., *Werner*, 17 R., pens. 4-6 *M.*; No. 111, *Frau Mathilde Kipp*; No. 112, corner of Luther-Str., *Tscheuschner*, 55 R., pens. 5-8 *M.* — Genthiner-Str.: No. 12 (2nd floor), *Koch*, No. 32 (3rd floor), *De Bourdeaux*, 7 R., pens. 3½-6 *M.* — Motz-Str. 72 (ground floor), *Mrs. Sophia Landes*; (2nd floor), *Von Laurenz*, 18 R., pens. 4-6 *M.* — Kleist-Str.: No. 3 (3rd floor), *Radloff*; No. 26, *Frau F. Peters*; No. 28, *Kährn*, 25 R., pens. 5-8 *M.*; No. 27, *Bernhard*, 25 R., pens. 6-15 *M.*, English; No. 23 (2nd floor), *Klamroth*, (11 R., pens. 5-8 *M.*; No. 32, *Frau Gottschalk*. — Nettelbeck-Str. 26 (2nd floor), *Stierner*. — Lützow-Platz 12 (2nd floor), *Frau Gubitz*. — Luther-Str. 12 (ground floor), corner of Kleist-Str., *Frau Marie Döllen*, 10 R., pens. 5-6 *M.* — Lützow-Str. 46, *Frau L. zur Nedden*. — Kurfürsten-Damm 264, *Van Heuckelum*. — Grolmann-Str. 42, 43, *Internationale Familien-Pension*. — Lützow-Ufer 33 (1st floor), *Giercke*, 20 R., pens. 5-8 *M.* — Viktoria Luise-Platz 10, *Miss Worfolk* (English). — Hitzig-Str. 9, *Rodegg*, pens. 10-15 *M.* — Tauenzien-Str. 6 (2nd floor; lift), *Hafner*, 18 R.

pens. 4-10 *M*; 2nd floor, *Frau Sanitätsrat Gansel*, pens. 4½-8 *M*. — Nürnberg-Str.: No. 3 (1st floor), *Kahle*, 10 R., pens. 4-7 *M*; No. 7, *Mathildenheim*; Nos. 25, 26, *Frau Professor Stolzenberg*. — Augsburger Str. 30-31, *Fräulein M. Schultze*, 12 R., pens. 4½-6½ *M*. — Ranke-Str.: No. 1, *Frau Assessor Keck*, pens. 6-10 *M*; No. 8 (2nd floor), entrance Augsburger-Str. 53, *Frau Liebenam*, pens. 6-8 *M*; No. 31, *Morath*; No. 20, *Frau Dr. Dühring*. — Savigny-Platz 6 (groundfloor), *Meyer*, pens. 5-8 *M*. — Von der Heydt-Str. 1 (1st floor), *Frau Medenwaldt*, pens. 4-8 *M*; (2nd & 3rd floors), *Von Finck*, pens. 4-10 *M*. — Schleswiger Ufer (Pl. R., 11) 7, *Fräulein Zurkalowski*. — Eisenacher-Str. 10 (4th floor), *Fräulein M. & E. Ferber*. — Wichmann-Str. 11a, *Frau Dr. Marquardt*. — Würzburger-Str. 1, *Schele*, R. & B. 2½-4, pens. per month 100-130 *M*. — Meineke-Str. 23, *Frau M. Koch*.

Furnished Apartments (30-45 *M* per month) are plentiful between the Karl-Str. to the N. of the Linden and the Koch-Str. to the S. of the Leipziger-Str., as well as in the neighbourhood of the Potsdamer-Str. (see p. 127). If rooms are occupied for more than one month, notice must be given on the 15th if it is desired to leave on the 1st of the following month.

c. Restaurants. Wine Houses. Beer.

For alphabetical list see Index. — *List of Streets*, p. 229.

Wine Restaurants. — Unter den Linden, N. side: No. 62-63, **Hiller*, déj. 3, D. 6 *M*; No. 50, **Dressel*; No. 39, **Mühling* (*Hôtel de Rome*, p. 3). S. side: No. 3 (entrance, Wilhelm-Str. 69), *Restaurant Philipp Ditt*, in the Hôt. Royal (p. 3); No. 5, **Hôtel Bristol* (p. 2); No. 27, *Grand Restaurant Impérial*; No. 32, corner of Charlotten-Str., **Restaurant Astoria* (Kons), in the Carlton Hotel (p. 2); No. 33, *Grand Restaurant Royal* (Riebenstahl). — Neustädtische Kirch-Str. 6-7, **Continental Hotel* (p. 3). — Behren-Str.: No. 47, **Haus Trarbach*, tastefully fitted up; No. 26a, **Ewest*. — Französische-Str. 48, **Borchardt*. — Wilhelm-Platz (Mohren-Str. 1-5), **Kaiserhof* (p. 3). — Leipziger-Platz 18-19, **Palast Hotel* (p. 3). — Friedrich-Str.: No. 100, **Monopol Hotel* (p. 3); No. 103, **Savoy Hotel* (p. 3). — *Zoological Garden* (p. 180). — All these establishments are of the first class and may be visited by ladies. At most of them one may dine either *à la carte* or *à prix fixe*; déj. (11-2) 2½-3 *M*, D. (3-8) 4-6 *M*. Prices of wines generally high.

The following are somewhat less expensive. Unter den Linden: S. side: No. 21, *Wegener*, D. (12-5) 1½ *M*; No. 30, **Habel*; N. side: No. 56, **Zum Treppchen*, déj. (10-1) 1½, D. (1-7) 2½-3½ *M*. — To the N. of the Linden: Friedrich-Str. No. 96, *Rheinische Winzerstuben*, D. 1½ *M*; No. 109, near the Karl-Str., *Eggebrecht*, with garden. — Neue Wilhelm-Str. 5, *A. Junker*. — To the S. of the Linden:

Friedrich-Str. No. 80, **Zum Rüdesheimer*, D. (1-6.30) 3½ *M*; No. 178, **Kaiser-Keller* (p. 4), D. (2-7) 2½ *M*; No. 56, corner of the Leipziger-Str., *Zum Rheingau*. — Behren-Str. 45 (corner of Charlotten-Str.), *Wein-Phönix* (D. 2½ *M*). — Französische-Str.: No. 18, **L. Mitscher*, Moselle wines, déj. (11-1) ¾, D. (1-8) 1½-2 *M*; No. 52, **Wendeborn*, D. (1-7) 1 *M* 50. — Charlotten-Str.: No. 49, near the Gendarmen-Markt, **Lutter* (late *Lutter & Wegner*), an old-established firm; No. 59, *Nadolny*, D. (1-5) 1½ *M*. — Markgrafen-Str. 52, *Trarbach*, Rhenish and Moselle wines. — Jäger-Str.: No. 5, **Hausemann*, D. 1½ *M*, Rhenish cuisine; No. 20, *Zum Alten Fritz*, D. 1½-2½ *M*. — Mohren-Str. 17-18, *Kloster-Keller*. — Kronen-Str. 21, *Höhn's Oyster Saloon*, D. (1-5) 2 *M*. — Leipziger-Str.: No. 25, **Kempinski & Co.* (much frequented); Nos. 31-32, *Rheinische Winzerstuben* (p. 8); No. 33, *Steinert & Hansen*, D. 1½ *M*, with garden; No. 91, *L. von Beckerath*, D. 1½ *M*; Nos. 117, 118, **Traube*. — Krausen-Str. 41, corner of the Dönhoff-Platz, **J. H. D. Becker's Söhne* (good claret), D. 1½ *M*. — Zimmer-Str. 29, *Trierischer Winzerverein*. — Potsdamer-Str.: No. 127, *Roland von Berlin*; No. 139, *Huth & Sohn*; No. 12, **Frederich* (good claret). — Bülow-Str. 20, *Steinert & Hansen*, D. 1½ *M*. — Werderscher Markt 4, **Kühn*, D. (1-5) 1½ *M*. — Burg-Str. 10, *Valentin*. — König-Str.: No. 40, **Mitscher & Caspariy*; No. 15, **Ratskeller* (D. 1½-3 *M*). — Albrecht-Str. 24, **Steinert & Hansen* (see above), D. 1½ *M*.

ITALIAN WINES: *Gazzolo*, Leipziger-Str. 26; *Unione Cooperativa di Milano*, Tauben-Str. 16-18.

SPANISH & PORTUGUESE WINES: *Hamburger Bodega*, Charlotten-Str. 70, near the Leipziger-Str.; *The Continental Bodega Company*, Unter den Linden 31, Alexander-Str. 71, Jerusalem-Str. 17, Prinzen-Str. 81, and Ranke-Str. 1. The bodegas supply cold viands only.

ENGLISH BAR: Unter den Linden 22-23 (in the *Passage*); of a similar character: *Kaiser-Buffer*, at the Kaiser Hotel, Friedrich-Str. 178, corner of Jäger-Str. (p. 4); *Grand Buffet*, Jäger-Str. 63. — LIQUEURS: **Erven Lucas Bols*, Friedrich-Str. 169; *Wynand Focking*, Friedrich-Str. 77; *Hollandsche Tapperij*, Französische-Str. 56; *C. S. Gerold Sohn* (Cognac rooms), Unter den Linden 19, Friedrich-Str. 153a, Leipziger-Platz 2, and Leipziger-Str. 103.

Beer Restaurants. The following are restaurants where genuine ('echt') Bavarian beer (litre generally 50, ½ litre 30 pf.), Pilsen (Bohemian), or locally brewed beer, with meals *à la carte* or *à prix fixe* (1-2 *M*) may be obtained. Some of these establishments are very handsomely fitted up, and are known as 'beer-palaces'. Most of them may be visited by ladies, though smoking is generally permitted.

UNTER DEN LINDEN (S. side): No. 13, *Stadt Pilsen* (Pilsen beer) D. (12-5) 1½ *M*, Austrian cuisine, with garden; No. 21, *Linden Casino*, adjoining the Passage; No. 44, *Linden-Restaurant*.

S. OF THE LINDEN. Behren-Str.: No. 23-24. **Siechen* (Nuremberg beer), often crowded in the evening; No. 49 (corner of the Friedrich-Str.), *Zum Schultheiss*. — Friedrich-Str. (see p. 120): No. 84, *Augustiner-Bräu*; No. 165, corner of the Behren-Str., **Pschorr-bräu*; No. 172, **Sedlmayr 'Zum Spaten'*; No. 176-177, corner of the Jäger-Str., **Weihenstephan*, D. (12-4) $1\frac{1}{4}$ *M.*, with garden; No. 180. **Tucher-Bräu* (Nürnberger Hof), D. (1-7) 2-3 *M.* — Französische-Str.: No. 21. *Eremitage* (Russian cuisine); No. 25-26, corner of the Charlotten-Str., *Löwenbräu*. — Charlotten-Str. 65a, *Mönchshof* (Kulmbach beer), D. (12-4) 1 *M.* — Jäger-Str. 41, **Niquet* (underground and often crowded). — Tauben-Str. 7, *Hütte* (Pilsen beer). — Mohren-Str. 47, *Brandenburger Haus*, déj. (10-1) $1\frac{1}{4}$ *M.* — Niederwall-Str. 25, corner of the Spittel-Markt, *Spittelhallen* (Spatenbräu). — Scharren-Str. 7, *Kulmbacher Bierhaus* (Reichelbräu). — Leipziger-Str.: No. 85, near the Dönhoff-Platz, *Münchner Hofbräu*; No. 109, *Dortmunder Unionbräu*, D. (12-4) 1 *M.* — Krausen-Str. 64, **Zum Klausner* (Pilsen beer). — Wilhelm-Str. 92-93, *Architektenhaus* (p. 136). — Anhalt-Str. 14, corner of the Wilhelm-Str., *Zum Alten Askanier*. — Belle-Alliance-Platz 15, *Erlanger Reifbräu*. — Belle-Alliance-Str. 89, **Wahlstatt* (Nuremberg beer), D. (12-5) 1 *M.*

OUTSIDE THE POTSDAM GATE. — In the Potsdamer-Platz: **Zum Schultheiss*, with terrace. — Königgrätzer-Str.: No. 123a, *Potsdamer Garten*; No. 127, *Leipziger Hof*, D. (12.30-4.30) 2 *M.*, with garden. — Dessauer-Str. 3, *Dessauer Garten* (Spatenbräu), D. (12-5) 1 *M.*, with garden. — Potsdamer-Str.: No. 10-11. **Alt-Bayern* (*Weihenstephan*; handsome Romanesque 'Minstrels' Hall', adorned with glass mosaics); No. 124, by the bridge, *Großer Kurfürst*, D. (12-5) $1\frac{1}{4}$ *M.*; No. 30-30a. *Regenspurger*. — Schöneberger Ufer 23, by the Potsdamer Brücke, **Weihenstephan*, with garden. — Kurfürsten-Str. 91, close to the Zoological Garden, *Burggrafenhof*.

N. OF THE LINDEN. Mittel-Str.: No. 16-17, *Saalburg*; No. 57-58, corner of the Friedrich-Str., 1st floor, *Krziwanek*, D. (12-5) $1\frac{1}{4}$ - $2\frac{1}{2}$ *M.* — Dorotheen-Str.: No. 81, **Töpfer* (in the Hôtel Prinz Friedrich Karl, p. 4); Nos. 92, 93, *Maucher* (D. $3\frac{1}{2}$, S. $2\frac{1}{2}$ *M.*). — Georgen-Str. 13, in an arch of the Stadtbahn close to the Friedrich-Str. Station, *Zum Franziskaner*, D. (12-4) $1\frac{1}{2}$ *M.*, with garden. — Friedrich-Str.: No. 101, *Terminus*; No. 143-149, **Zum Heidelberger* (Pschorrbräu), in the Central Hotel (p. 3); No. 150, *Rheinischer Hof* (p. 4), déj. 1, D. (12-4) $1\frac{1}{2}$ *M.* — Kaiser Wilhelm-Str. 49, **Münchner Bürgerbräu*, D. (12-4) $1-1\frac{1}{2}$ *M.* — Luisen-Str. 46, *Schünemann* (Nuremberg beer). — Invaliden-Str. 38, *Schreiner* (Spatenbräu). — Alt-Moabit 138, near the Exhibition Park, **Printz* (Pschorrbräu).

IN THE OLD TOWN. — In the Rathaus: **Berliner Ratskeller*, also wine-room (p. 9). — Neuer Markt 11, corner of Kaiser Wilhelm-Str., *Altstädter Hof*. — Burg-Str. 27, *Börsen-Café & Restaurant*. —

Alexander-Platz: *Zum Prälaten*, in an arch of the Stadtbahn, with garden.

IN THE EAST: **Alhambra*, Andreas-Str. 6, in an arch of the Stadtbahn.

IN THE TIERGARTEN: The *Zelten* (Pl. R 17; comp. p. 177); **Café Gärtner* (p. 177), on the Spree, close to Bellevue Stadtbahn Station, cool and shady; **Charlottenhof*, near the Charlottenburger Chaussee, D. (1-4) 3 *M*; *Tiergartenhof*, near the Tiergarten Station; these three have gardens.

Light luncheons may be obtained quickly and simply at *Aschinger's Bierquellen*, Friedrich-Str. 97 (comp. p. 162), 88, and 151, a little to the S. of the Linden, and at the *Automatic Restaurants*, of which there are several in the Friedrich-Str. and other important centres of traffic.

BERLIN BEER (15 pf. per glass; D. generally *à la carte*): **Zum Schultheiss*, Behren-Str. 49, corner of the Friedrich-Str. ($\frac{1}{2}$ litre of export beer, 20 pf.); also at Friedrich-Str. 46 (corner of the Zimmer-Str.), in the Potsdamer-Platz (in the Hôtel Bellevue, p. 10), Unter den Linden 4a, and Alt-Moabit 15. — Tauben-Str. 5, **Ausschank Friedrichshöhe* (see below). — Oranien-Str. 150, at the Moritz-Platz, *Neumann*. — Friedrich-Str. 100, *Bötzow's Brauerei-Ausschank* (in the Monopol Hotel, p. 3), with wall-paintings of Berlin life by R. Waldmüller.

WEISS-BIER, once the favourite beverage of the Berliners, is now seldom sold in high-class restaurants, but is to be obtained at *Clausing's*, Zimmer-Str. 80; *Haase's*, Französische-Str. 10; *Stüdemann's*, Schützen-Str. 5, etc.

Breweries with Gardens, situated on the outskirts of the town, in many of which military bands play in summer. IN THE S.: *Zum Schultheiss auf Tivoli* (Pl. G, 21), on the Kreuzberg; *Berliner Bock-Brauerei* (Pl. G, 24), Fidicin-Str. 2-3; *Habel* (Pl. G, 24), Bergmann-Str. 5-7. — IN THE S.E.: Hasenheide, Nos. 32-38, *Happoldt* (Pl. G, 30); Nos. 22-31, *Union* (Pl. G, 30); Nos. 108-114, *Bergschloss* (Pl. G, 30). — IN THE N.E.: **Aktien-Brauerei Friedrichshain* (Pl. R, 33), Friedrichshain 22-29 (see p. 30); **Aktien-Brauerei Friedrichshöhe* (Pl. R, 35), Landsberger Allée 24-27; *Böhmisches Brauhaus* (Pl. R, 32), Landsberger Allée 11-13. — IN THE N.: *Pfefferberg* (Pl. R, 27), Schönhauser Allée 176; *Schultheiss* (Pl. B, 30), Schönhauser Allée 36-39; *Berliner Bock-Brauerei* (Pl. B, 21), Chaussee-Str. 58. — IN THE N.W.: *Aktien-Brauerei Friedrichshöhe* (Pl. R, 15), Strom-Str. 11-16. — IN THE W.: *Schöneberger Schloss-Brauerei* (Pl. G, 15), in Schöneberg.

RESTAURANT FOR LADIES: *Lette-Haus*, Victoria-Luise-Platz 6, moderate. — VEGETARIAN RESTAURANTS: *Klinkisch*, Friedrich-Str. 49; *Kümmerer*, Kronen-Str. 47; *Quisisana*, Elsasser-Str. 44.

d. **Cafés. Confectioners.**

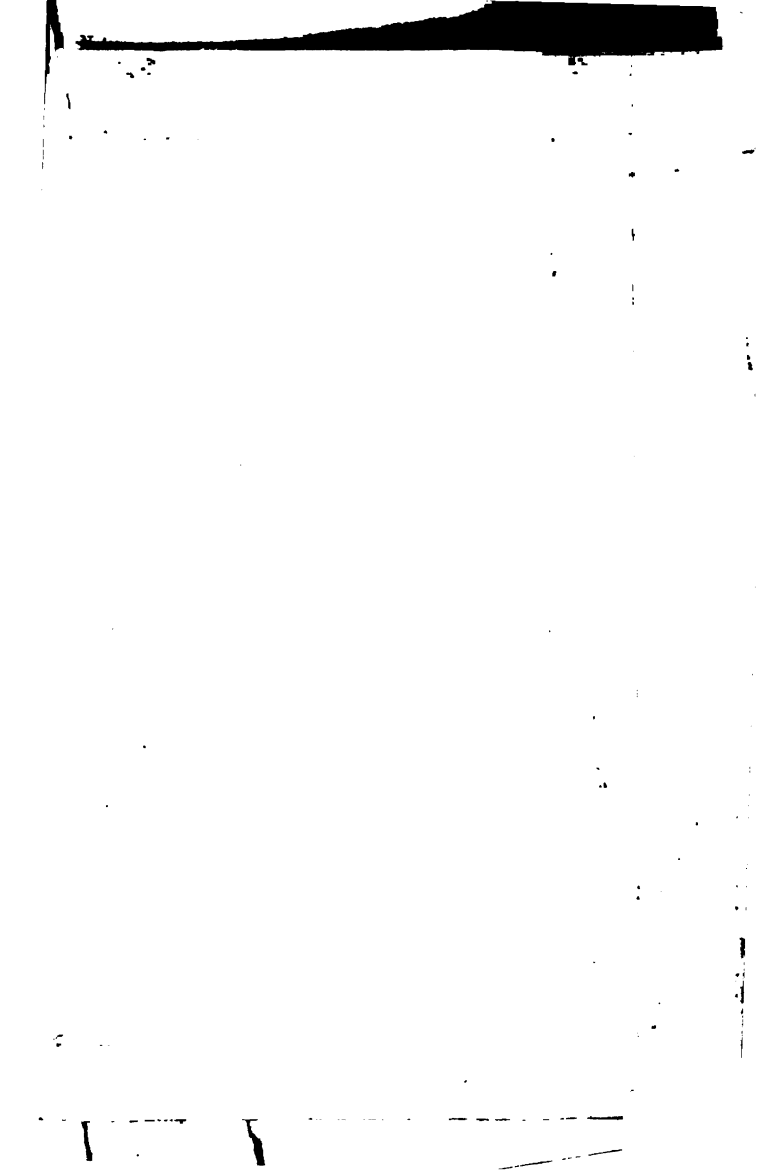
Cafés. **Bauer* (Pl. R, 23), Unter den Linden 26, fashionable (see p. 57), open all night and much frequented; **Kaiserhof* (see p. 3), both well provided with German and foreign newspapers; **Café Westminster*, Unter den Linden 17-18 (wall-paintings by E. Veith; see p. 57); **Monopol*, Friedrich-Str. 10, well supplied with newspapers (p. 3); **Victoria-Café*, Unter den Linden 46; **Café Klose*, Leipziger-Str. 19, corner of the Mauer-Str.; **Reichshallen-Café*, Leipziger-Str. 77, on the Dönhoff-Platz; **Kaiser-Café*, Friedrich-Str. 176-178; **Café Kerkau*, Friedrich-Str. 59-60 (billiards); **Café Friedrichshof*, Friedrich-Str. 41-42, corner of the Koch-Str. (p. 136); **Café Central-Hôtel* (p. 3); **Café Schiller*, Mohren-Str. 31, in the Hôtel de France (p. 4); in the *Grand Hôtel Alexander-Platz* (p. 5); **Residenz-Café*, Alexander-Str. 16; **Börsen-Café*, Burg-Str. 27; **Romanisches Café*, Kurfürsten-Damm 238. Luncheons and beer (generally Pilsen) may be procured at all these cafés. Cup of coffee 25-30, 'mélange' (glass of milk, coffee, and whipped cream) 35 pf.; baskets with cakes, etc., stand on the tables. The waiter expects 5-10 pf. per person.

Confectioners (cup of coffee 30, chocolate 40, ices 50 pf.). Payment is usually made at the cashier's desk and no gratuities are necessary; smoking allowed in special smoking-rooms only. **Kranzler*, Unter den Linden 25, S. side, corner of the Friedrich-Str.; **Josty*, Bellevue Str. 21-22 (also beer); **Schilling*, Friedrich-Str. 209, corner of the Koch-Str., with branch at Kurfürsten-Damm 234; **Am Schauspielhaus*, Charlotten-Str. 56, corner of the Tauben-Str., opposite the Royal Theatre; **Hillbrich*, Leipziger-Str. 24; **Müller*, Friedrich-Str. 94, opposite the Central-Hôtel; **d'Heureuse*, Ross-Str. 30; **Gumpert*, König-Str. 22-24; **Aschinger*, Friedrich-Str. 79a, Alexander-Platz, etc.; **Lagergren*, Schloss-Platz 3 (frequented by Scandinavians). — **Buchholz*, Friedrich-Str. 162, patronized almost exclusively by ladies.

e. **Stadtbahn and Ringbahn. Electric Elevated and Underground Railway.**

Comp. Plans opposite the title-page and at p. 13, and the Map at p. 185.

The *Stadtbahn*, or *City Railway*, built in 1874-82, is 10 M. in length and stretches through the N. half of the inner city from Westend-Charlottenburg on the W. to Stralau-Rummelsburg on the E. It is connected with the *Ringbahn*, built in 1867-77, which runs through the N. suburbs and makes a wide sweep round the S. portion of the city. Trains run on the *Stadtbahn* from about 5 a.m. till after midnight at intervals of 2-5 minutes, and on the *Ringbahn* every 10-20 minutes. There are only two classes, second (no smoking



allowed) and third. Fares for any 5 stations 15 and 10 pf., beyond that distance 30 and 20 pf. No time should be lost in taking seats, the stoppages are extremely brief. Notice-boards indicate the place at which second-class carriages come to a stand, the name of the station, and the direction in which the trains run. Passengers accidentally carried past their destination may return thither without extra charge on applying at once to the station-master.

The **Stadtbahn** has four tracks, of which the two northernmost are used for the intramural traffic and by the Ringbahn trains (see below), while the two southernmost are traversed by main-line trains (stations see p. 1) and the majority of the suburban trains. The chief stations have special entrances and platforms for the southern tracks. The stations are (from W. to E.): *Westend* (Pl. R, 2), *Charlottenburg* (Pl. G, 4), *Savigny-Platz* (Pl. G, 7), *Zoologischer Garten* (Pl. G, 10), *Tiergarten* (Pl. R, 10), *Bellevue* (Pl. R, 14), *Porter Bahnhof* (Pl. R, 18, 21), *Friedrich-Strasse* (Pl. R, 23), *Borsse* (Pl. R, 26), *Alexander-Platz* (Pl. R, 26), *Jannowitz-Brücke* (Pl. R, 28), *Schlesischer Bahnhof* (Pl. R, 31), *Warschauer-Strasse* (Pl. G, 34), and *Stralau-Rummelsburg* (Pl. G, 37, 40).

Suburban Trains of the Stadtbahn. On the S. tracks trains run eastwards to *Strausberg* (p. 210) or to *Rüdersdorf* (p. 204); westwards to *Spandau* (p. 202). — On the N. tracks they run eastwards to *Nieder-Schöne-weide*, with connection to *Grünau* (p. 205) or *Königs-Wusterhausen* (p. 206), via *Lichtenberg* (p. 154) to *Kaulsdorf*, and to *Erkner* (p. 204; junction for *Fürstenwalde*); westwards to *Grünauwald* (p. 186). — Suburban trains also run from *Wannsee Station* (Pl. G, 19) via *Schlachtensee* and *Wannsee* to *Potsdam* (comp. p. 188); from the *Ring-Bahnhof* (Pl. G, 19; to the left behind the *Potsdam Station*) to *Gross-Lichterfelde* (p. 188) and *Zossen*; and from the *Stettin Station* to *Tegel*, etc.

Tickets by suburban trains are cheaper than tickets to the same place by main-line trains. On Sun. afternoons in Summer the suburban trains are usually overcrowded, and in the evening it is almost impossible to find a place at stations near Berlin in trains returning to the capital. See also RR. 12-14.

The **Ringbahn** consists of the 'Nord-Ring' and the 'Süd-Ring', both mostly used in connection with the Stadtbahn. The **NORD-RING** (11 M.) diverges from the Stadtbahn at *Stralau-Rummelsburg* (Pl. G, 37, 40; see p. 204), and passes the following stations: *Frankfurter Allée* (Pl. R, 40; p. 154), *Central-Viehnhof* (cattle-market; Pl. R, 38; p. 154), *Landsberger Allée* (Pl. R, 39), *Weissensee* (Pl. B, 33, 36; p. 154), *Prenzlauer Allée* (Pl. B, 32), *Schönhauser Allée* (Pl. 29; p. 160), *Gesundbrunnen* (Pl. B, 23; p. 161), *Wedding* (Pl. B, 17, 20; p. 163), *Pulitz-Strasse* (Pl. B, 15), *Beussel-Strasse* (Pl. B, 12; p. 169), *Jungfernheide* (Pl. R, 3), *Westend* (Pl. R, 2; p. 185), and *Charlottenburg* (Pl. G, 4; p. 181). — The **SÜD-RING** (13½ M.) begins and ends at the *Potsdamer Ring-Bahnhof* (Pl. G, 19; p. 127). The stations are *Schöneberg* (Pl. G, 18; p. 141), *Pape-Str.*, *Tempelhof* (p. 140), *Hermann-Strasse*, *Rixdorf* (p. 138), *Treptow* (Pl. G, 38; p. 147), *Stralau-Rummelsburg* (Pl. G, 37, 40), *Charlottenburg*

(Pl. G, 4; p. 181), *Halensee* (Pl. G, 2; p. 186), *Schmargendorf*, *Wilmerdorf-Friedenau* (pp. 183, 187), and *Ebers-Strasse* (p. 141).

The **Electric Elevated and Underground Railway**, opened in 1902, is $6\frac{1}{2}$ M. long and traverses the S. quarters of the city from E. to W. The underground portion begins at the Nollendorf-Platz, and runs thence to the W. to Charlottenburg, where an extension is under construction. From the central junction (see p. 127) a branch line, descending a steep incline, leads to the underground platform at the Potsdam Station. The stations are: *Warschauer-Brücke* (Pl. G, 34, close to the Stadtbahn Station, see p. 13), *Stralauer Tor* (Pl. G, 34; Oberbaum-Brücke, p. 146), *Schlesisches Tor* (Pl. G, 34; p. 146), *Oranien-Strasse* (Pl. G, 31, 31; Görlitz Station, p. 146), *Kottbuser Tor* (Pl. G, 28, 29), *Prinzen-Strasse* (Pl. G, 26), *Hallesches Tor* (Pl. G, 23; p. 137), *Möckern-Brücke* (Pl. G, 20). — *Potsdamer-Platz* (Pl. G, 19; underground, p. 127). — *Bulow-Strasse* (Pl. G, 17; p. 140), *Nollendorf-Platz* (Pl. G, 13; p. 140), *Wittenberg-Platz* (Pl. G, 13; underground), *Zoologischer Garten* (Pl. G, 10; underground, close to the Stadtbahn Station, p. 180), *Charlottenburg-Knie* (p. 184; Pl. R, 7; underground). — The regulations are similar to those of the Stadtbahn. There is no 1st class; no smoking is allowed in the 2nd class carriages. Tickets 2nd class 15-30, 3rd class 10-20 pf.; trains every 4-6 min., taking about 25 min. for the entire journey. Transparencies at the stations indicate whether the next train is for the Potsdamer-Platz or for a more distant terminus.

f. Electric Tramways.

The various lines of the Berlin Tramway Co. (*Berliner Strassenbahn-Gesellschaft*; offices, Leipziger-Platz 14) are divided into groups and numbered or designed by large initials. The numbers and letters shewn in the list below and on the plan at p. 13 correspond with these official numbers. A few lines which have no numbers are marked at p. 21 with small letters. On certain busy routes extra cars are run (not always proceeding to the terminus of the route); these, marked with an E. beneath the route-number, are not specially distinguished in our list. Where no special time is given, cars run every $7\frac{1}{2}$ min. or oftener. Fare 10 pf.; 10-20 pf. on certain lines.

The lines radiating from the following chief points of intersection will be found specially mentioned in our description of the city. *Alexander-Platz* (p. 153), *Anhalt Station* (p. 127), *Exhibition Park* (p. 168), *Brandenburg Gate* (p. 56), *Dönhoff-Platz* (p. 126), *Friedrich-Strasse Station* (p. 162), *Gendarmen-Markt* (p. 121), *Görlitz Station* (p. 146), *Hackescher Markt* (p. 160), *Halle Gate* (p. 137), intersection of the *Leipziger-Strasse* and *Charlotten-Strasse* (p. 126), *Lützow-Platz* (p. 140), *Moritz-Platz* (p. 145), *Royal Museums* (p. 72), *Neues Tor* (Invaliden-Str., p. 167), *Nollendorf-Platz* (p. 140), *Opern-Platz* (p. 60), *Oranienburg Gate* (p. 160), *Oranien-Platz* (p. 145), *Potsdamer-Platz* (p. 126), *Rathaus* (p. 149), *Silesian Station* (p. 154), *Spittel-Markt* (p. 142), *Zoological Garden* (p. 180).

1. STADTRING (circular line: $8\frac{1}{4}$ M.), from the *Halle Gate* (Pl. G, 23), viâ *Anhalt Station*, *Potsdam Gate* (station; Pl. R, 19), *Brandenburg Gate* (Pl. R, 20, 19), *Oranienburg Gate* (Pl. R, 24), *Rosenthal Gate* (Pl. R, 27), *Schönhausen Gate* (Pl. R, 27), *Prenzlau Gate*

- (Pl. R, 30), Königs-Tor (Pl. R, 30), Landsberg Gate (Pl. R, 32), Andreas-Str. (Silesian Station, Pl. R, 31), and Moritz-Platz (Pl. G, 25), back to the *Halle Gate*; every $7\frac{1}{2}$ minutes.
2. **AUSSEN RING**: from the *Kreuzberg-Strasse* (Pl. G, 21), viâ the Gneisenau-Str., Prinzen-Str., Köpenicker-Brücke (Pl. R, 21), Andreas-Str., *Landsberg Gate* (Pl. R, 32), Prenzlau Gate (Pl. R, 30), Rosenthal Gate (Pl. R, 27), Stettin Station (Pl. R, 24), Lehrte Station (Pl. R, 18), Moabit, Hansa-Platz (Pl. R, 14), Grosser Stern (Pl. R, 13), Lützow-Platz (Pl. G, 13), Nollendorf-Platz, Bülow-Str., and Katzbach-Str.; every 15 minutes.
3. **GROSSER RING**: from the *Rosenthal Gate* (Pl. R, 27) viâ Alexander-Platz, Andreas-Str. (Silesian Station), Kottbus Gate, Gneisenau-Str., York-Strasse Station, Winterfeldt-Platz, Nollendorf-Platz, Lützow-Platz, Grosser Stern, Hansa-Platz, Moabit, Wedding Station, Garten-Platz, and Rosenthal Gate; every $7\frac{1}{2}$ -15 min.
4. **INNEN RING**: from the *Halle Gate* (Pl. G, 23) viâ Gitschiner-Str., Prinzen-Str. and as in R. 1 to the Karl-Str.; then viâ Friedrich Karl-Str., Moabit, Grosser Stern, Lützow-Platz, Nollendorf-Platz, Bülow-Str., and York-Str. back to the Halle Gate; every 15 min.

Lines running North-West.

6. *Moabit* (Gotzkowsky-Str.; Pl. R, 12) — *Küstriner-Platz*; Pl. R, 31): to the Breslauer-Str. as in R. 9, then viâ Andreas-Str. and Grüner Weg to the Küstriner-Platz; every 15 min.
7. *Rixdorf* (Hertha-Str., near Pl. G, 3) — *Moabit* (Bremer-Str.; Pl. R, 12): viâ Rixdorf Station, Hasenheide, Halle Gate, Anhalt Station, Potsdam Station, Brandenburg Gate, Lehrte Station; every 15 minutes.
8. *Gesundbrunnen* (Pank-Str.; Pl. B, 19) — *Charlottenburg* (Luisen-Platz; Pl. R, 25): viâ Wedding Station, Moabit, and Martinikenfelde; every 15 minutes.
9. *Silesian Station* (Pl. R, 31) — *Moabit* (Gotzkowsky-Str., Pl. R, 12): viâ Breslauer-Str., Jannowitz-Brücke Station, Jacob-Str., Spittel-Markt, Leipziger-Str., Potsdam Station, and Lehrte Station.
10. *Schönhauser Allée* (Pappel-Allée; Pl. B, 29) — *Moabit* (Beussel-Str.; Pl. R, 12): viâ Zions-Kirche, Stettin Station, Neues Tor, Lehrte Station; every 15 minutes.
11. *Görlitz Station* (Pl. G, 31) — *Moabit* (Wiebe-Str.; Pl. R, 12): viâ Oranien-Platz, Jannowitz-Brücke Station, Alexander-Platz, Rosenthal Gate, Stettin Station, and as in No. 10; every 15 minutes.
12. *Görlitz Station* (Pl. G, 31) — *Plötzensee* (Pl. B, 9, 12): viâ Dönhoff-Platz, Opern-Platz, Georgen-Str., Lehrte Station, Moabit, and Beussel-Str. Station; every 15 minutes.
13. *Schlesische Brücke* (Pl. G, 35) — *Moabit* (Bremer-Str.; Pl. R, 12): viâ Skalitzer-Str. (Görlitz Station), Ritter-Str., Dönhoff-Platz, Opern-Platz, Dorotheen-Str. (Friedrich-Strasse Station), Königs-Platz, and Lehrte Station; every 15 minutes.

14. *Marheineke-Platz* (Pl. G, 24) — *Moabit* (Beussel-Str.; Pl. R, 12): viâ Halle Gate, and thence as in No. 7.
15. *Rixdorf Station* (near Pl. G, 33) — *Moabit* (Bremer-Str.): viâ Hasenheide, Halle Gate, and thence as in No. 7; every 15 minutes.
16. *Küstriner-Platz* (Pl. R, 31, 34) — *Moabit* (Putlitz-Str. Station; Pl. B, 15): viâ Grüner Weg (Silesian Station), Alexander-Platz Station, Rathaus, Exchange Station, Chaussée-Str. (Stettin Station), Neues Tor, and Lehrte Station; every 15 minutes.
17. *Moabit* (Beussel-Str.; Pl. R, 12) — *Greifswalder-Strasse* (Pl. B, 33): viâ Alt-Moabit, Levetzow-Str., Hansa-Platz, and thence as in No. 63.
19. *Moabit* (Putlitz-Str. Station; Pl. B, 15) — *Silesian Gate* (Pl. G, 34); as in No. 16 to the Alexander-Platz; thence viâ Alexander-Str., Jannowitz-Brücke, Köpenicker-Str., Silesian Gate, Bevern-Str.; every 15 minutes.

Lines running North.

22. *Rixdorf* (Canner-Str.; near Pl. G, 33) — *Müller-Strasse* (Gericht-Str.; Pl. B, 17): viâ Görlitz Station, Bethanien, Andreas-Str. (Silesian Station), Alexander-Platz, Rosenthal Gate, and Garten-Platz; every 15 minutes.
23. *Potsdamer-Str.* (Grossgörschen-Str.; Pl. G, 17) — *Gesundbrunnen* (Pank-Str.; Pl. B, 19): viâ Potsdam Station, Brandenburg Gate, Lehrte Station, Moabit, and Wedding Station. —
24. To the *Nettelbeck-Platz* (Pl. B, 17, 20), as in No. 23. Both every 15 minutes.
25. *Charlotten-Str.* (Unter den Linden; Pl. R, 23) — *Tegel*: viâ Georgen-Str. (Friedrich-Str. Station), Chaussée-Str. (Stettin Station), and Wedding Station; every 15 minutes. — 26. *Oranienburg Gate* — *Tegel*, as in No. 25; every 20 minutes.
27. *Britz* (near Pl. G, 30) — *Dalldorf* (Lunatic Asylum; near Pl. B, 10): viâ Hermann-Str. Station, Kottbus Gate, Oranien-Platz, Jannowitz-Brücke Station, Rathaus, Exchange Station, Chaussée-Str. (Stettin Station), Wedding-Station, and Reinickendorf-West; every 30 minutes. — 28. To *Reinickendorf-West* (Pl. B, 10), as in No. 27; every 30 minutes. — 29. To *See-Strasse* (Amrumer-Str.; Pl. B, 13, 14), as in No. 27; every 15 minutes.
30. *Swinemünder-Strasse* (Ramler-Str.; Pl. B 23) — *Kottbus Gate* (Pl. G, 28): viâ Weinbergs-Weg, Rosenthaler-Str., Hackesche-Markt, Spandauer-Str., Molkenmarkt, Jannowitz-Brücke, Prinzen-Str., and Dresdener-Str.; every 15 minutes.
31. *Silesian Station* (Pl. R, 31) — *Reinickendorf-West* (Pl. B, 10): viâ Grosse Frankfurter-Str., Landsberger-Str., Rosenthaler-Str., Invaliden-Str., Gerichts-Str., and See-Str.; every 15 minutes.
32. *Charlotten-Strasse* (Unter den Linden; Pl. R, 23) — *Reinickendorf*: viâ Georgen-Str. (Friedrich-Str. Station), Chaussée-Str. (Stettin Station), and Wedding Station; every 12 minutes.

- 33. Charlottenburg** (Leibnitz-Str.; Pl. G, 7) — *Pappel-Allée* (Schönhauser Allée; Pl. G, 29, 30): viâ Zoological Garden, Lützow-Platz, Potsdam Station, Gendarmen-Markt, Opern-Platz, Exchange Station, and Rosenthal Gate; every 15 minutes.
- 34. Kreuzberg** (Victoria Park; Pl. G, 21) — *Gesundbrunnen* (Pank-Str.; Pl. B, 19): viâ Halle Gate, Koch-Str., Gendarmen-Markt, Opern-Platz, Georgen-Str. (Friedrich-Strasse Station) Chaussee-Str. (Stettin Station), and Wedding Station.
- 35. Kreuzberg** (Victoria Park; Pl. G, 21) — *Reinickendorf*: viâ Gneisenau-Str., Moritz-Platz, Jannowitz-Brücke Station, Alexander-Platz, Rosenthal Gate, Brunnen-Str. (Demminer-Str.), and Gesundbrunnen Station; every 15 minutes. — **36. Kreuzberg** — *Schönholz Station* (near Pl. B, 19): viâ Gesundbrunnen, as in No. 35; every 15 minutes.
- 37. Kreuzberg** (Bergmann-Str.; Pl. G, 24) — *Brunnen-Strasse* (Demminer-Str.; Pl. B, 24): as in No. 35; every 15 minutes.
- 38. Kreuzberg** (Victoria Park; Pl. G, 21) — *Gesundbrunnen* (Exerzier-Str.; Pl. B, 19): viâ Halle Gate, Dönhoff-Platz, Spittel-Markt, Rathaus, Exchange Station, Rosenthal Gate, and Gesundbrunnen Station; every 15 minutes.
- 39. Marheineke-Platz** (Pl. G, 24) — *Gesundbrunnen* (Exerzier-Str.; Pl. B, 19): viâ Halle Gate, Dönhoff-Platz, Hausvoigtei-Platz, Opern-Platz, Exchange Station, Rosenthal Gate, and Gesundbrunnen Station; every 15 minutes.
- 40. Schöneberg** (Eisenacher-Str.; Pl. G, 15) — *Swinemünder-Strasse* (Ramler-Str.; Pl. B, 23): viâ Grossgörschen-Str. Station, Dennewitz-Platz, Potsdam Station, Gendarmen-Markt, Opern-Platz, Exchange Station, and Rosenthal Gate; every 15 min.
- 41. Schöneberg** (General-Pape-Str.; near Pl. G, 21) — *Gesundbrunnen* (Exerzier-Str.; Pl. B, 19): viâ Katzbach-Str. (Kreuzberg), Gneisenau-Str., Prinzen-Str., Jannowitz-Brücke, Alexander-Str., Rosenthaler-Str., and Brunnen-Str.; every 15 minutes.
- 42. Marheineke-Platz** (Pl. G, 24) — *Gesundbrunnen* (Exerzier-Str.; Pl. B, 19), as in No. 39; thence to the Kaiser-Friedrich Children's Hospital in the Reinickendorfer-Str.
- 46. Britz** (Rudower-Str.; near Pl. G, 33) — *Nieder-Schönhausen* (N.end; near Pl. B, 28): viâ Rixdorf Station, Kottbus Gate, Moritz-Platz, Spittel-Markt, Rathaus, Exchange Station, Schönhausen Gate, Schönhauser Allée Station, and Pankow; every 30 minutes. — **47.** Same route to *Nieder-Schönhausen* (Church); every 30 min. — **48.** Same route from *Rixdorf* (Walter-Str.) to Schönhauser Allée Station (Pl. B, 29); every 15 minutes.
- 49. Pankow** (Breite-Str.; Pl. B, 28) — *Rixdorf* (Hermann-Platz; Pl. G, 30): viâ Alexander-Platz Station, Schönhausen Gate, and Schönhauser Allée Station; every 15 minutes.

50. *Gneisenau-Str.* (Bärwald-Str.; Pl. G, 23) — *Schönhauser Allée Station* (Pl. B, 29); every 15 minutes.
51. *Schöneberg* (Victoria Luise-Platz; Pl. G, 11, 14) — *Pankow* (Breite-Str.; Pl. B, 28): viâ Nollendorf-Platz, Bülow-Str., Potsdam Station, Brandenburg Gate, Neues Tor, Stettin Station, Zionskirch-Platz, and Schönhauser Allée Station; every 15 minutes.
52. *Wilmerdorf* (Wilhelmsaue; Pl. G, 9) — *Danziger-Strasse* (Weissenburger-Str.; Pl. B, 30): viâ Potsdam Station, Brandenburg Gate, Karl-Str., Oranienburger-Str., Hackesche Markt (Exchange Station), and Schönhäusen Gate; every 15 minutes.
53. *Rixdorf* (Hermann-Platz; Pl. G, 30) — *Danziger-Strasse* (Weissenburger-Str.; Pl. B, 30): viâ Hasenheide, Halle Gate, Gendarmen-Markt, Opern-Platz, Exchange Station, and Schönhäusen Gate; every 15 minutes.
54. *Charlottenburg* (Savigny-Platz Station; Pl. G, 7) — *Schönhauser Allée* (Gleim-Str.; Pl. B, 26): viâ Kurfürstendamm, Lützow-Platz, Potsdam Station, Charlotten-Str., Gendarmen-Markt, Opern-Platz, and Exchange Station.
55. *Rixdorf* (Knesebeck-Str.; near Pl. G, 30) — *Danziger-Strasse* (Weissenburger-Str.; Pl. B, 30): viâ Hasenheide, etc., as in No. 53; every 15 minutes.
56. *Schöneberg* (Mühlen-Str.; Pl. G, 15) — *Danziger-Strasse* (Weissenburger-Str.; Pl. B, 30), viâ Winterfeld-Platz, Nollendorf-Platz, Potsdam Station, etc., as in No. 52; every 15 minutes.
57. *Nieder-Schönhausen* (Church; near Pl. B, 28) — *Schöneberg* (Victoria-Luise-Platz; Pl. G, 11, 14): viâ Kaiser Wilhelm-Str., Schloss-Str., Schönhauser Allée, and as in R. 51; every 15 minutes.
59. *Weissensee* (Rennbahn-Str.; Pl. B, 37) — *Schöneberg* (Eisenacher-Str.; Pl. G, 15): to the Dönhoff-Platz as in R. 62, then viâ Jerusalemer-Str., Zimmer-Str., Prinz-Albrecht-Str., Königsgrätzer-Str., Schöneberger-Str., Lützow-Str., and Potsdamer-Str.; every 15 minutes.

Lines running North-East and East.

60. *Schöneberg* (Martin Luther-Str.; Pl. G, 14) — *Weissensee* (Schloss; Pl. B, 37): viâ Nollendorf-Platz, Bülow-Strasse, Potsdam Station, Kanonier-Str., Gendarmen-Markt, Schloss-Platz, Rathaus, Alexander-Platz Station, Prenzlauer Allée Station, and Anton-Platz; every 15 minutes.
62. *Dönhoff-Platz* (Pl. R, 22, 25) — *Weissensee* (Rennbahn-Str.; Pl. B, 37): viâ Spittel-Markt, Rathaus, Alexander-Platz, Friedrichshain, and Weissensee Station.
63. *Hansa-Platz* (Tiergarten; Pl. R, 14) — *Greifswalder-Strasse* (Danziger-Str.; Pl. B, 33): viâ Grosser Stern, Lützow-Platz, Anhalt Station, Dönhoff-Platz, Schloss-Platz, Rathaus, Alexander-Platz Station, and Friedrichshain.
64. *Zoological Garden Station* (Pl. R, G, 10) — *Landsberger*

- Allée Station* (Pl. R, 39): viâ Nollendorf-Platz, York-Str. Station, Halle Gate, Dönhoff-Platz, Spittel-Markt, Rathaus, Alexander-Platz Station, and Friedrichshain.
65. *Moritz-Platz* (Pl. G, 25) — *Central-Viehhof* (Pl. R, 38): viâ Spittel-Markt, Alexander-Platz Station, Friedrichshain, and Petersburger-Strasse; every $7\frac{1}{2}$ -15 minutes.
66. *Wilmersdorf* (Kaiser-Platz; Pl. G, 11) — *Lichtenberg* (Dorf-Str.; Pl. R, 41): viâ Augsburger-Str., Lützow-Platz, Potsdam Station, Leipziger-Str., Spittel-Markt, Rathaus, Alexander-Platz Station, Central-Viehhof; every 15 minutes.
67. *Wilmersdorf* (Wilhelmsaue; Pl. G, 9) — *Central-Viehhof* (Pl. R, 28); same route as in No. 66; every 15 minutes.
68. *Schöneberg* (Grunewald-Str.; Pl. G, 15) — *Lichtenberg* (Dorf-Str.; Pl. R, 41): viâ Winterfeldt-Platz, Potsdam Station, Leipziger-Str., Dönhoff-Platz, Spittel-Markt, Rathaus, Alexander-Platz Station, and Frankfurter Allée Station; every 30 minutes.
- 69. *Schöneberg* — *Friedrichsfelde* (Berliner-Str.) as in No. 68, and thence to the Lichtenberg-Friedrichsfelde Station; every 15 minutes.
- 70. *Spittel-Markt* (Pl. R, 25) — *Friedrichsfelde*: as in No. 68, and thence viâ the Lichtenberg-Friedrichsfelde Station; every 15 minutes.
71. *Schöneberg* (Grunewald-Str.; Pl. G, 15) — *Herzberge* (Lunatic Asylum; near Pl. R, 42): as in No. 68 and viâ Lichtenberg; every 30 minutes.
72. *Prenzlauer Allée* (Danziger-Str.; Pl. B, 33) — *Potsdamer-Strasse* (Gr.-Görschen-Str.; Pl. G, 17): viâ Alexander-Platz and as in No. 68; every 15 minutes.
73. *Prenzlauer Allée* (Danziger-Str.; Pl. B, 33) — *Marheineke-Platz* (Pl. B, 33): viâ Alexander-Platz, König-Str., Schloss-Platz, Gendarmen-Markt, and Halle Gate; every $7\frac{1}{2}$ -15 minutes.
74. *Königs-Tor* (Friedrichshain; Pl. R, 30) — *Schöneberg* (Ebers-Str. Station; Pl. G, 18): viâ Neue König-Str., Alexander-Platz, König-Str., Spandauer-Str., Molkenmarkt, Spittelmarkt, Leipziger-Str., Potsdamer Str., Haupt-Str., and Max-Str.; every 15 min.

Lines running from West to East.

78. *Wilmersdorf* (Ludwigs-Kirch-Platz; Pl. G, 8) — *Frankfurter Allée Station* (Pl. R, 40): viâ Zoological Garden, Lützow-Platz, Potsdam Station, Leipziger-Str., Dönhoff-Platz, Spittel-Markt, and Grüner Weg (Silesian Station); every $7\frac{1}{2}$ -15 minutes.
79. *Kurfürstendamm* (Halensee; Pl. G, 2) — *Küstriner-Platz* (Pl. R, 31): viâ Kurfürstendamm, Lützow-Platz, Potsdamer-Platz, Leipziger-Str., Molkenmarkt, and Blumen-Str.; every 15 min.
80. *Charlottenburg* (Amtsgericht; Pl. G, 1) — *Silesian Station* (Pl. R, 31): viâ Savigny-Platz Station, Zoological Garden, Lützow-Platz, Potsdam Station, Kanonier-Str., Gendarmen-

- Markt, Schloss-Platz, Mühlendamm, and Jannowitz-Brücke Station; every 15 minutes.
- 81. Charlottenburg** (Amtsgericht; Pl. G, 1) — *Central-Viehhof* (Pl. R, 28): to the Schloss-Platz as in R. 80; thence viâ König-Str., Alexander-Platz, Landsberger-Str. and Allée, Petersburger-Str.; every 15 minutes.
- 82. Zoological Garden Station** (Pl. G, 10) — *Silesian Gate* (Pl. R, 31): viâ Kurfürsten-Str., Nollendorf-Platz; then Dennewitz-Platz, York-Strasse Station, Halle Gate, Skalitser-Str. (Görlitz Station); every 15 minutes.
- 83. Behren-Strasse** (Friedrich-Str.; Pl. R, 22) — *Treptow* (Spree-Tunnel; Pl. G, 42): viâ Spittel-Markt and Köpenicker-Str.; every 30 minutes.
- 84. Friedrich-Strasse** (Behren-Str.; Pl. R, 22) — *Schlesische Brücke* (Pl. G, 35): viâ Behren-Str., Charlotten-Str., Leipziger-Str., Spittel-Markt, Jacob-Str., Köpenicker-Str., and Schlesische-Strasse; every 7½ and 15 minutes.
- 87. Schöneberg** (Eisenacher-Str.; Pl. G, 15) — *Treptow Station* (Pl. G, 38): viâ Botanical Garden, Potsdam Station, Dönhoff-Platz, Spittel-Markt, Jacob-Str., and Schlesische Brücke; every 15 minutes. — **88.** Same route as far as the *Schlesische Brücke* (Pl. G, 35); every 15 minutes.
- 89. Treptow** (Spree-Tunnel; Pl. G, 42) — *Wilmersdorf* (Güntzel-Str.; Pl. G, 8): viâ Treptower-Chaussée, Silesian Gate, Schlesische-Str., Blücher-Platz, York-Str., Göben-Str., Prager-Platz, and Nicolsburger-Platz; every 30 minutes.
- 90. Silesian Gate** (Pl. G, 34) — *Wilmersdorf* (Güntzel-Str.; Pl. G, 8): as in No. 89; every 30 minutes.
- 91. Halensee Station** (Pl. G, 2) — *Görlitz Station* (Pl. G, 32): viâ Wilmersdorf, Victoria Luise-Platz, Nollendorf-Platz, Genthiner-Str., Potsdam Station, Leipziger-Str., Dönhoff-Platz, Spittel-Markt, Dresdener-Str., and Bethanien; every 15 minutes. — **92. Wilmersdorf** (Wilhelmsaue; Pl. G, 9) — *Görlitz Station* (Pl. G, 32): as in No. 91; every 15 minutes.
- 93. Charlottenburg** (Amtsgericht; Pl. G, 1) — *Görlitz Station* (Pl. G, 32): viâ Savigny-Platz Station, Zoological Garden, Lützow-Platz, Potsdam Station, Anhalt Station, Koch-Str., and Moritz-Platz; every 7½ and 15 minutes.

Lines to and in the South.

- 94. Dönhoff-Platz** (Pl. R, 22, 25) — *Rixdorf* (Knesebeck-Str.): viâ Kottbus Gate, Thielen-Brücke, and Hermann-Strasse Station.
- 95. Friedrich-Strasse** (Behren-Str.; Pl. R, 22) — *Hasenheide* (Fichte-Str.; Pl. G, 30): viâ Koch-Str., Moritz-Platz, and Kottbus Gate; every 7½ and 15 minutes.
- 96. Friedrich-Strasse** (Behren-Str.; Pl. R, 22) — *Mariendorf*:

viâ Gendarmen-Markt, Koch-Str., Halle Gate, Belle-Alliance-Str. (Kreuzberg), and Tempelhof Station; every 15 minutes.

97. *Friedrich-Strasse* (Behren-Str.; Pl. R, 22) — *Tempelhof* (near Pl. G, 24): as in No. 96; every 15 minutes.

I. *SÜD-RING* (13 M. long): From the *Halle Gate* (Blücher-Platz; Pl. G, 23) viâ Hasenheide, Kaiser Friedrich-Str., Rixdorf Station, Britz, Tempelhof, Ebers-Str. Station, Schöneberg (Rathaus), Schöneberg Station, Military Station, and Katzbach-Str. (Kreuzberg), back to the *Halle Gate*; every 24 minutes.

II. *Schöneberg* (Eisenacher-Str.; Pl. G, 15) — *Rixdorf Station*: viâ Halle Gate, as in No. I.; every 6 and 18 minutes.

III. *Swinemünder-Str.* (Ramler-Str.; Pl. B, 23) — *General Pape-Strasse* (Pl. G, 18, 21): to the Bahn-Str. as in No. 40; thence viâ Kaiser-Wilhelm-Platz and Colonnen-Str.; every 15 minutes.

IV. *Tempelhof Station* (Pl. G, 21) — *Gross-Lichterfelde-East*: viâ Südende and Lankwitz; every 24 minutes.

Lines in the South-West.

A. *Potsdamer-Platz* (Link-Str.; Pl. R, 19) — *Hundekehle* (Grünwald suburb; near Pl. G, 2, 3): viâ Flottwell-Str., Kurfürsten-Str., Nollendorf-Platz, Zoological Garden, Kurfürstendamm, Halensee Station; hence through the suburb of Grünwald (viâ Hundekehle or St. Hubertus), returning viâ Halensee Station; every 30 min., to Halensee every 15 minutes.

B. *Potsdamer-Platz* (Link-Str.; Pl. R, 19) — *Grünwald* (Roseneck; near Pl. G, 9): viâ Grossgörschen-Str. Station, Wilmersdorf (Aue), Schmargendorf, and Roseneck; every 15 minutes.

D. *Zoological Garden Station* (Pl. G, 10) — *Steglitz* (near Pl. G, 15): viâ Nollendorf-Platz, Winterfeldt-Platz, Schöneberg, and Friedenau; every 10 minutes.

E. *Potsdamer-Platz* (Link-Str.; Pl. R, 19) — *Steglitz* (near Pl. G, 15): viâ Dennewitz-Platz, Grossgörschen-Str. Station, Schöneberg, and Friedenau; every 10 minutes.

F. *Zoological Garden Station* (Pl. G, 10) — *Steglitz* (near Pl. G, 15): viâ Kaiser-Allée and Wilmersdorf-Friedenau Station; every 10 minutes.

G. *Zoological Garden Station* (Pl. G, 10) — *Wilmersdorf* (Aue; Pl. G, 9): viâ Uhland-Strasse; every 7½ minutes.

Lines to and in the West.

N. *Kupfergraben* (Pl. R, 23) — *Charlottenburg* (Westend Station; Pl. R, 2): viâ Brandenburg Gate, Grosser Stern, Tiergarten Station, Berliner-Str., and Palace; every 7½ and 10 minutes.

O. *Kupfergraben* (Pl. R, 23) — *Wilmersdorf* (Aue; Pl. G, 9): viâ Brandenburg Gate, Grosse Stern, Zoological Garden, and Uhland-Strasse; every 7½ and 10 minutes.

P. *Dönhoff-Platz* (Pl. R, 22, 25) — *Westend* (Kirsch-Allée; near Pl.

- R, 2): viâ Zimmer-Str., Potsdam Station, Lützow-Platz, Zoological Garden, Berliner-Str., and Palace; every 15 minutes.
- Q. *Stettin Station* (Pl. R, 24) — *Charlottenburg Station* (Pl. G, 4): viâ Neues Tor, Lehrte Station, Alt-Moabit, March-Str., and Wilhelm-Platz.
- R. *Dönhoff-Platz* (Pl. R, 22, 25) — *Spandauer Bock* (near Pl. R, 2), as in Route P, and farther along the Spandauer Chaussée; every 15 minutes.
- S. *Charlottenburg* (Westend Station; Pl. R, 2) — *Charlottenburg Station* (Pl. G, 4): viâ the Amtsgericht; every 15 minutes.
- T. *Charlottenburg* (Knie; Pl. R, 7) — *Halensee Station* (Pl. G, 2): viâ the Amtsgericht.
- U. *Wilmsdorfer-Strasse* (Berliner-Str.; Pl. R, 5) — *Kurfürstendamm* (Kneesebeck-Str.; Pl. G, 7): viâ Savigny-Platz Station; every 10 minutes.
- V. *Charlottenburg* (Amtsgericht; Pl. G, 1) — *Wilmsdorf-Friedenau Station* (near Pl. G, 12): viâ Charlottenburg Station and Wilmsdorf.; every 15 minutes.

Lines worked by various companies.

101. *Wassmann-Strasse* (Pl. R, 29, 32) — *Hohen-Schönhausen*: viâ Friedrichshain, Landsberger Allée Station, and Wilhelmberg; every 15 minutes.
102. *Silesian Station* (Pl. R, 31) — *Treptow* (Pl. G, 42): viâ Warschauer Brücke, Stralau, and Spree-Tunnel; every 15 minutes.
103. *Nieder-Schöneweide-Köpenick*: viâ Ober-Schöneweide; every 25 min.
104. *Behren-Strasse* (Mauer-Str.; Pl. R, 19) — *Treptow* (Pl. G, 42): viâ Zieten-Platz, Linden-Str., Wassertor-Str., Görlitz Station, Wiener Brücke, and Köpenicker Landstrasse; every 5-10 min.
105. *Mittel-Strasse* (Friedrich-Str.; Pl. R, 23) — *Pankow* (Mendel-Str.): viâ Georgen-Str. (Friedrich-Str. Station), Eberts-Brücke, Garten-Str. (Stettin Station), Humboldthain, and Gesundbrunnen.
106. *Mittel-Strasse* (Pl. R, 23) — *Nieder-Schönhausen*: to Pankow (Breite-Str.) as in No. 105, thence viâ Schloss-Str. and Kaiser-Wilhelm-Str.; every 10-20 min.

g. Omnibuses.

Omnibuses (fare 10 pf., for short distances 5 pf.) traverse the city in every direction, but the following are perhaps the only lines likely to be of service to the visitor. 1. From the *Stettin Station* (Pl. R, 24) to the *Bilow-Strasse* (Pl. G, 17), viâ Friedrich-Str., Leipziger-Str., and Potsdam Station. — 2. From the *Stettin Station* to the *Kreuzberg* (Grossbeeren-Str.; Pl. G, 21), viâ the Friedrich-Str. Station, and a second line viâ the Anhalt Station. — 3. From the *Stettin Station* to the *Görlitz Station* (Pl. G, 32), viâ the Exchange Station and the Schloss-Platz.

NIGHT OMNIBUSES. 1. From the *Chaussée-Strasse* (corner of Liesen-Str.) to *Belle-Alliance Str.* (corner of York-Str.), via Friedrich-Str. Station, every 7 min. from 10.35 p.m. to 6.50 a.m. — 2. From the *Stettin Station* to the *Bülow-Strasse* (corner of Potsdamer-Str.), via Friedrich-Str. and Potsdam Station, every 17 min. from 10.45 p.m. to 4.30 a.m. — 3. From the *Alexander-Platz* to the *Bülow-Strasse*, every 10 min. from 1.15 a.m. to 6 a.m. — 4. From the *Stettin Station* to the *Kottbus Gate*, every 12-13 min. from 11.40 p.m. to 5 a.m. — 5. From the *Stettin Station* to *Schöneberg* (Kaiser-Friedrich-Str.), every 17 min. from 10.54 p.m. to 3.44 a.m.

h. Cabs.

The cab-district under the control of the Berlin police comprises also those parts of Charlottenburg, Schöneberg, and Rixdorf which lie within the Ringbahn. Each vehicle ought to contain a tariff. — Complaints should be directed to the 'Verkehrs-Commissariat' of the Polizei-Präsidium, see p. 26. — Inquiries as to articles left in cabs should be made either at the Lost Property Office ('Bureau für gefundene Sachen', see p. 26), or at the 'Fund-Bureau', Schützen-Str. 58.

The old first and second class cabs are becoming obsolete and are now rarely met with. They have been largely superseded by Taximeter Cabs (provided with indicators showing the fare due for each drive) and Motor Cabs.

Taximeter Cabs (drivers with white hats).

Within the municipal limits:

	1 or 2 pers.	3-5 pers.
For the minimum fare of 50 pf. hirers are entitled to drive	800 mètres	600 mètres
For each additional 10 pf.	400 "	300 "
For the minimum fare of 50 pf. at night (12-6 in summer, 12-7 in winter)	400 "	400 "
For each additional 10 pf. at night . . .	200 "	200 "

Outside the municipal limits:

For the initial 50 pf.	600 "	600 "
For each additional 10 pf.	300 "	300 "

Waiting: 8 min. 50 pf., each additional 4 min. 10 pf., per hr. $1\frac{1}{2}$ M. Luggage: $22\frac{1}{2}$ lbs. inside the cab free; $22\frac{1}{2}$ -55 lbs., 25 pf.; 55-110 lbs., 50 pf.; 110-220 lbs., 1 M. Luggage over 240 lbs. may only be taken in a luggage-cab (Gepäck-Droschke, see p. 1; two seats only); fares as for 2nd class cabs (see below); 50 pf. per 110 lbs.

For drives from a railway-station, a charge of 25 pf. in addition to the fare is made in every case for the metal ticket securing the cab (see p. 1).

Ordinary Cabs. *First Class:* 1-2 persons for $\frac{1}{4}$ hr. 1 M., for each addit. $\frac{1}{4}$ hr., or fraction thereof, 50 pf. — *Second Class:* 1-2 persons for $\frac{1}{4}$ hr. 60 pf., for each additional $\frac{1}{4}$ hr. 40 pf.

Automobile or Motor Cabs may be engaged at the same fares as *Taxameter Cabs*.

Private Carriages 15-20 *M* per day, 8-12 *M* per 1/2 day; fee 1-2 *M* — *Schultze*, Kanonier-Str. 3, etc.

i. Steamboats on the Upper Spree and Dahme.

Comp. the *Time Tables* (often posted on the advertising-pillars).

From the *Jannowitz-Brücke* (N. end; Pl. R, 28; quay also at the Silesian Gate, see p. 146) at 8.30 a.m., 12.30 p.m., and hourly from 2 p.m. (in fine weather oftener) to *Stralau*, *Treptow*, *Eierhäuschen*, *Tabbert's Waldschlösschen*, *Wilhelminenhof*, *Hasselwerder*, *Loreley*, *Blumengarten*, *Neptunshain*, *Sadowa*, *Köpenick*, and *Grünau* (fares 20-75 pf., 50 pf. on week-days). — From *Grünau* (p. 205) at 8.23, 10.23 and hourly from 1.23 to *Waldschenke*, *Marienlust* (Müggelturm), *Karolinenhof*, and *Schmöckwitz* (fares 10-40 pf.). — From *Köpenick* (p. 204) at 12 noon, 2, 4 and 5.45 p.m. to *Hirschgarten* and *Friedrichshagen* (fare 10-20 pf.). — From *Friedrichshagen* (p. 204) from 10 a.m. every 1/2 hr. across the *Müggelsee* to the *Rübezahl Restaurant* (visit of the *Müggelberge*).

From the *Jannowitz-Brücke* (p. 154; S. end; Pl. R, 28), hourly from 12 noon to *Café Alsen*, *Eierhäuschen*, *Kyffhäuser* (15 pf.); and at 2 p.m. from the *Jannowitz-Brücke* or the *Waisen-Brücke* (Pl. R, 28) to *Waltersdorfer Schleuse*, *Rauchfangswerder*, and *Neue Mühle* (near Königs-Wusterhausen); return-fare 50 pf.

k. Post, Telegraph, and Telephone Offices.

The addresses of the nearest post-offices, etc. are given on the letter-boxes and advertising-pillars. Official postal guide ('Postbuch') for Berlin and neighbourhood, 50 pf.

Post Offices. The CENTRAL POST OFFICE is at Spandauer-Str. 19-22 (Pl. R, 26; p. 150). The letter department ('*Briefpostamt*'), at the corner of the König-Str. and Heiligegeist-Str., contains an *Inquiry Office* on all postal matters. Letters to be called for ('*Postlagernd*' or '*Poste Restante*') and *Money Orders*, when not addressed to any particular post-office, are also distributed here. Letters for Berlin should contain the district initial in their address (N., S., O., W., C., etc.; comp. the list of streets, p. 229) and, if possible, also the number of the post-office by which they are delivered. The postage for letters within the city and its neighbourhood is 5 pf., for post-cards 2 pf.; for other parts of Germany 10 and 5 pf.; for abroad 25 and 10 pf. The PARCEL POST OFFICE (*Paketpostamt*; Pl. R, 23) is at Oranienburger-Str. 70, corner of the Artillerie-Str. Letters are received, and money-orders issued, at all of the 112 branch-offices, but parcels are received only at the larger district offices; e. g., Dorotheen-Str. 22, Unter den Linden 12, Tauben-

Str. 8, Zimmer-Str. 26, Belle-Alliance-Platz 9, Königsgraben 20 (Alexander-Platz Station) and others, which all have likewise telegraph, pneumatic post, and telephone offices. Parcels from abroad are examined by custom-house officers at Ritter-Str. 7, Kloster-Str. 76, Köthener-Str. 28, or Schiffbauerdamm 22, according to the district of the city in which the addressee lives. The post-offices are open from 7 (in winter from 8) a.m. to 8 p.m. (branch offices from 8 a.m. to 7 p.m.); for parcels till 7 p.m.; on Sundays and holidays the district offices are open from 7 (in winter 8) to 9 a.m., and 12 to 1 p.m., the branch-offices remaining closed. The offices at the six chief railway stations (Anhalt, Potsdam, Lehrte, Stettin, Silesian, and Görlitz) remain open till 9 p.m. Postage-stamps (*Briefmarken*) may be purchased from the letter-carriers.

A system of **Pneumatic Tubes** (*Rohrpost*) also exists, for the rapid transmission of letters and post-cards from one part of Berlin to another (including Charlottenburg). Letters (30 pf.), which must not exceed a certain size and weight, or post-cards (25 pf., reply post-cards 50 pf.) intended for transmission by this service must be marked 'Rohrpost' in the upper left-hand corner of the address. Post-offices with pneumatic service (open from 7 or 8 a.m. till 10 p.m.) are distinguished by a red lamp (comp. above). Letters and post-cards sent by this service reach their destination in 1-2 hrs., but only when posted at a pneumatic post office.

Telegraph Offices. Central Office (Pl. R, 22), Oberwall-Str. 4a and Jäger-Str. 42-44 (p. 142), and over 80 branch-offices, generally in connection with the above-named post-offices. The Central Office, that at Goethe-Str. 3 (Charlottenburg), and the offices at the six chief railway stations (see above) are open day and night; the offices at the General Post Office, Exchange, and a few others from 7 or 8 a.m. till 10 p.m.; the remainder, from 7 or 8 a.m. to 9 p.m. Telegrams within Berlin cost 3 pf. per word (minimum 30 pf.), to other parts of Germany 5 pf. (minimum 50 pf.). Telegrams to Great Britain and Ireland 15 pf. (minimum 80 pf.), to the United States and Canada from 1 *M* 5 pf. to 1 *M* 75 pf., to British India 2 *M* 60 pf. per word, etc.

Telephone Offices (open 7 a.m. till 10 p.m.) at Französische-Str. 56 (head-office) and the above-named post-offices, where lists of subscribers to the 'Telephonic Exchange' are provided. Fee for 3 min. conversation within the city, 10 pf.; environs, 20 pf.; for longer distances, 25 pf. - 4 *M*.

1. Parcel Delivery Co. Commissionaires.

The BERLIN PARCEL DELIVERY COMPANY (*Starke & Co.*; office: S., Ritter-Str. 98, 99) delivers parcels in the town and suburbs at a moderate charge. The numerous offices are recognizable by their red signs. For luggage to be conveyed to the station see p. 2.

COMMISSIONAIRES (*Dienstmänner*): for parcels up to 11 lbs. (5 kg.) and for letters and messages taking not more than 20 min., 30 pf., and 10 pf. for every additional 10 min.; for parcels of 11-55 lbs. (5-25 kg.), up to 20 min. 50 pf., and 15 pf. for every further 10 min. *Commissionaires with bicycles*: for 1 M. (1,6 km.), 30 pf., with a parcel, 40 pf. and 10 or 15 pf. for every further 1½ M. (800 m.). — The charge should be arranged beforehand when possible; and it is safer always to demand the porter's number.

The **LADY GUIDE OFFICE** (*Mrs. Becker & Co.*), at the Hôtel de Russie (p. 5), Georgen-Str. 21, opposite the Friedrich-Strasse Station (telephone, office I, No. 6363), provides ladies qualified to act as guides to the sights of Berlin, as interpreters, as aids in shopping or packing, etc.

m. Police.

The address of the nearest police-station is given on each advertising-pillar.

HEAD POLICE OFFICE (*Polizei-Präsidium*), Alexander-Platz 5-6 (Pl. R, 29). The *Passport Office* is at Eingang IV, beside the Stadtbahn. On the third floor at the same address is the *Einwohner-Meldeamt*, where the address of any resident in Berlin may be obtained for a fee of 25 pf. The *Office for Public Conveyances* ('*Verkehrs-Commissariat*') is at Eingang V. — All strangers arriving in Berlin must be reported at the police-office by their landlord within six days. — The 105 police-offices are open day and night. Mounted and unmounted policemen keep order in the streets.

Lost Property Offices: of the *Police*, especially for articles left in cabs, at the *Polizei-Präsidium*, Eingang II, Room 79 (9-1 on week-days; a list of articles which have been found is posted up); of the *Railways* at the Silesian Station, N. Arch 10 (8-3 on week-days); of the *Elevated Railway* at Köthener-Str. 12 (10-4 on week-days); of the *Tramways* at Leipziger-Platz 14 (10-4 on week-days).

n. Theatres. Circuses. Waxworks.

THEATRES. Plans may be consulted in the Berlin 'Adressbuch', or Directory. Performances generally begin at 7.30 p.m. Weekly repertoire in the daily papers. Seats may be procured in advance at the box offices or at the 'Invalidendank', Unter den Linden 24 (9-4.30; on Sun. 9-10 and 12-2; 25 pf.), at the 'Künstlerdank', Unter den Linden 19 (9-5, Sun. 9-2), and at Wertheim's, Leipziger-Str. 132-137. In winter Sunday afternoon performances at reduced prices are given at most of the private theatres.

1. *Royal Opera House* (*Königliches Opernhaus*; Pl. R, 23; p. 59), for operas, ballets, and a few of the most celebrated dramas; 1546 seats. Best boxes 10 *M*, orchestra boxes 9 *M*, parquet, front boxes, and 1st balcony 6 *M*, 2nd balcony and boxes 4 *M*, 3rd balcony and boxes 3 *M*, gallery 1½ *M* (standing room 1 *M*). Prices are raised for grand opera.

2. *Royal Theatre* (*Königliches Schauspielhaus*; Pl. R, 22; comp. p. 121), chiefly for classical dramas; 1050 seats. Best boxes 8 *M*, parquet, 1st balcony and boxes 5 *M*, 2nd balcony and boxes 3½ *M*, 3rd balcony 1½ *M*, 3rd balcony stage boxes 1 *M*.

3. *New Opera Theatre* (*Neues Opern-Theater*, formerly Kroll's Theatre; Pl. R, 17; comp. p. 176), in the Königs-Platz, used at present as a royal theatre (prices as at the Opera House, see p. 26). Admission to the garden (concerts) 50 pf., sometimes 1 *M*.

Tickets for the royal theatres may be obtained in advance at the ticket-offices from Sun. at 9 a.m. for all performances of the following week; booking-fee 50 pf. When very popular pieces are to be performed, a great number of the tickets are purchased by speculators, from whom they can be obtained only at exorbitant prices. In such cases the porter of the traveller's hotel will often be found useful in preventing excessive extortion. — The royal theatres are closed in July and August.

4. *Deutsches Theater* (Pl. R, 20), Schumann-Str. 13a, for tragedies, dramas, and comedies, especially modern pieces; 997 seats. Best boxes 7½ *M*, 1st balcony and boxes, and parquet boxes 6 *M*, parquet 4½ *M* (standing room 3 *M*), 2nd balcony and boxes 3 *M* (gallery at back 2½ *M*), reserved seats (*Sperrsitze*) 2 *M*. Box-office 10-1.30; booking-fee 30-50 pf.

5. *Berliner Theater* (Pl. G, 22), Charlotten-Str. 90-92, for tragedies, dramas, and comedies. Orchestra and best boxes 7 *M*, parquet boxes and 1st balcony boxes 6 *M*, stalls, 1st balcony centre boxes and stalls 4 *M*, 1st balcony 3 *M*, parterre (pit) and 2nd balcony 2 *M*. Box-office 10-1.30 (Sun. 10-1); booking-fee 30-50 pf.

6. *Lessing-Theater* (Pl. R, 20), near the Kronprinzen-Brücke, for modern dramas and comedies; 1200 seats. Orchestra and best boxes 7½ *M*, 1st balcony (front row) and side boxes 6½ *M*, parquet side boxes 6 *M*, 1st balcony (2nd & 3rd rows) and centre boxes, parquet and centre boxes 4½ *M*, parquet (standing room), 2nd balcony (centre) and boxes 3 *M*, 2nd balcony (side seats) 2½ *M*, gallery at back 2 *M*. Box-office 10-2; booking-fee 50 pf.

7. *National-Theater*, Weinbergs-Weg 10-12, for operas. Orchestra boxes 6 *M* 10 pf., parquet stalls 4 *M* 10 & 3 *M* 60, first parquet 3 *M* 10 & 2 *M* 60, second parquet and 1st balcony boxes 2 *M* 10 pf.

8. *Residenz-Theater* (Pl. R, 29), Blumen-Str. 9, for modern comedies; 650 seats. Stage and orchestra boxes 7½ *M*, 1st balcony boxes 6½ *M*, orchestra and parquet stalls 5½ *M*, parquet and 1st balcony 4½ *M*, 1st balcony centre boxes 4 *M*, 2nd balcony 2½-2 *M*. Box-office 10-2.

9. *Lustspielhaus*, Friedrich-Str. 236, for comedies. Orchestra stalls 5 *M* 10 pf. parquet stalls 4 *M* 10, parquet 3 *M* 10, balcony boxes 5 *M* 60, balcony seats 2 *M* 10.

10. *Theater des Westens* (Pl. G, 10), Kant-Str. 12, for operas. Best boxes 8 *M* 10, orchestra and 1st balcony boxes 6 *M* 10, 'Herrenloge' 5 *M* 10, parquet boxes 4 *M* 60, 1st balcony and parquet stalls

4 *M* 10, 1st balcony and parquet 3 *M* 10, 2nd balcony 2 *M* 55-2 *M* 5, 3rd balcony 1 *M* 55-1 *M* 5 pf. Box-office 10-1.30.

11. *Neues Theater* (Pl. R, 23), Schiffbauerdamm 5, for modern dramas and comedies; 820 seats. Stage, orchestra, and 1st balcony boxes 7½ *M*, centre and parquet boxes, and stalls 6 *M*, orchestra stalls 5 *M*, parquet stalls 4½ *M*, pit 3 *M*, 2nd balcony 3-1½ *M*. Box-office 10-1.30.

12. *Kleines Theater*, Unter den Linden 44, for comedies. Orchestra stalls 10 *M* 20 pf., parquet boxes 6 *M* 20, parquet stalls 6 *M* 20—2 *M* 20 pf.

13. *Schiller-Theater Ost* (*Wallner-Theater*; Pl. R, 28), Wallner-Theater-Str. 35, for dramas and comedies, especially classical pieces; 1300 seats. Boxes 2 *M* 70, orchestra stalls 1 *M* 95, parquet and 1st balcony 1 *M* 70, pit and 2nd balcony boxes 1 *M* 20 pf., including cloakroom and programme. Box-office 10.30-2.

14. *Schiller - Theater Nord* (*Friedrich - Wilhelmstädtisches Theater*; Pl. R, 21), Chaussée-Str. 25, for operettas, dramas, and comedies; 1500 seats. Orchestra and best boxes 7 *M*, parquet boxes 6 *M*, balcony boxes 5 *M*, stalls and reserved seats 4 *M*, parquet and 1st balcony stalls 3 *M*, 1st balcony 2¼ *M*, 2nd parquet 2 *M*, 2nd balcony 1¾-1¼ *M*. Box-office 10-1. A garden is attached to the theatre.

15. *Belle-Alliance Theater* (Pl. G, 23), Belle-Alliance-Str. 7-8, for spectacular pieces, dramas, and comedies; 1600 seats. Orchestra and best boxes 4¼ *M*, parquet and 1st balcony boxes 4 *M*, orchestra stalls 3 *M*, parquet stalls 2½ *M*, parquet and reserved seats 1½ *M*, balcony side seats 1 *M*. Box-office 10-2.

16. *Luise-Theater* (Pl. G, 29), Reichenberger-Str. 34, for popular pieces of all kinds. Boxes 4, 3, 2½ *M*, stalls 2½, 1½ *M*, parquet and 1st balcony 1½, 1 *M*. Box-office 11-1.

17. *Thalia-Theater* (Pl. R, 25), Dresdener-Str. 72, for popular pieces and farces. Best boxes 6 *M* 10, orchestra boxes 5 *M* 10, proscenium boxes, orchestra and parquet stalls, 4 *M* 10, parquet 3 *M* 10 & 2 *M* 10, 1st balcony 3 *M* 10 & 1 *M* 35 pf. Box-office 10-2; booking-fee 25-50 pf.

18. *Central-Theater* (Pl. G, 25), Alte Jacob-Str. 30, for operettas. Best boxes 6 *M* 10, orchestra boxes 5 *M* 10, orchestra stalls 4 *M* 10, parquet 3 *M* 10 & 2 *M* 60, balcony 3 *M* 10, 2 *M* 10 & 1 *M* 10, parterre 2 *M* 10 & 1 *M* 60 pf. Box-office 10-2. Garden attached.

19. *Carl Weiss-Theater* (Pl. R, 32), Grosse Frankfurter-Str. 132. Boxes 3 *M* 10 & 2 *M* 10, parquet 2 *M* 10-1 *M* 10 pf. Box-office 10-1.30.

20. *Trianon-Theater*, Georgen-Str., between Friedrich-Str. and Universität-Str. — 21. *Deutsch - Amerikanisches Theater*, Köpeniker-Str. 68. — 22. *Casino-Theater*, Lothringer-Str. 37.

THEATRES OF VARIETIES AND MUSIC HALLS. *Metropol-Theater* (Pl. R, 22; comp. pp. 57, 119), Behren-Str. 55-57; *Wintergarten*, Dorotheen-Str. 18, in the Central Hotel (p. 3); *Reichshallen-Theater* (Pl. R, 22), Leipziger-Str. 77, Dönhoff-Platz; *Apollo-Theater* (Pl. G, 22), Friedrich-Str. 218; *Gebrüder Herrnfeld-Theater*, König-Str. 22, near the Alexander-Platz Station; *Scala-Theater*, Linien-Str. 132; *Prater-Theater*, Kastanien-Allée 7-9 (in summer); *Passage-Theater*, Unter den Linden 22; *Cabaret Unter den Linden* 22 (Passage-Theater); *Cabaret zum Klimperkasten* (Castan's Panopticum, see below), Friedrich-Str. 165. — *Pompeii* (fireworks), Kurfürstendamm.

CIRCUSES (for a few months in winter only). *Circus Busch* (Pl. R, 26), Burg-Str., near the Exchange Station (p. 155); boxes 5 *M*, parquet 3 *M*, balcony 2 *M*, 1st tier 1½ *M*, 2nd tier 1 *M*. — *Circus Schumann* (Pl. R, 23; p. 163), Karl-Str.; boxes 5-6, reserved seats 3 *M*, balcony 2 *M*, ordinary seats 1½ & 1 *M*.

WAXWORKS. *Castan's Panopticum* (p. 120), at the corner of the Behren-Str. and Friedrich-Str., open daily 9-10; adm. 50 pf. — *Passage-Panopticum* (with variety performances in the evening), in the Kaiser-Galerie (p. 57), open daily 9-10; adm. 50 pf.

o. Concerts.

Tickets and concert-lists at *Bote & Bock's*, Leipziger-Str. 37. Admission for a small sum to the rehearsals of nearly all the following concerts.

Symphony Soirées of the Royal Orchestra, a series of 10 concerts given during the winter (generally on Frid.) in the concert-room of the Opera House. As all the seats are taken by subscription, strangers are admitted to standing-room only (pit; 1 *M*). Rehearsals (Symphony-Matinées) usually at noon on concert-days.

Philharmonic Concerts in the Philharmonie (p. 127), Bernburger-Str. 22, ten concerts in winter (director, Professor Arthur Nikisch). Rehearsals at noon on the previous day.

Philharmonic Choir, in the Philharmonie (p. 127); director, Prof. S. Ochs. Three concerts in winter.

Sing-Akademie (p. 60), six concerts in winter (three of them for non-subscribers); rehearsals Tues. 5-7 p.m., to which visitors are admitted on application to the director, Prof. Georg Schumann, after 4 p.m.

Cathedral Choir, instituted by Fred. William IV. in 1843 for the promotion of sacred music; director, Prof. Prüfer. Musical services in the Temporary Cathedral (p. 155) on the eves of great festivals, and concerts in the Emperor William Memorial Church (p. 183).

Stern's Gesang-Verein, in the Philharmonie (p. 127); director, Prof. Oscar Fried. Three concerts in winter.

Joachim String Quartette: eight concerts during the winter in the Sing-Akademie (pp. 29, 60).

Philharmonic Orchestra: concerts in the Philharmonie (p. 127), on Sun., Tues., and Wed. during the winter; tickets 75 pf. (Sundays 1 *M.*); 12 tickets 6 *M.*

Organ recitals on Mon. evenings in the *Marien-Kirche* (p. 151) and on Thurs. evenings in the *Heilig-Kreuz-Kirche* (p. 138).

Recitals are usually given at the *Sing-Akademie* (p. 29), the *Beethoven-Saal*, Köthener-Str. 32 (p. 127), the *Saal Bechstein*, Link-Str. 42, the *Künstlerhaus* (p. 127), the *Hôtel de Rome* (p. 2), etc.

Bands play in summer in the *Zoological Garden* (p. 180; usually 5-11 p.m.); in the *Exhibition Park* (p. 168); in the garden of the *New Opera Theatre* (p. 176); in the brewery gardens outside the city gates (p. 11); in the *Terrassen* and the *Kurfürsten-Park* at *Halensee* (p. 186), etc.; and in winter in the hall of the *Aktien-Brauerei Friedrichshain* (p. 11) and in the *Zoological Garden* (p. 180; daily, 4-7; best on Thurs.; adm. 1 *M.* extra). See notices on the advertising-pillars.

p. **Picture Exhibitions. Art Dealers.**

Annual Exhibition (Grosse Berliner Kunstausstellung), in the Exhibition Park (p. 168; with restaurant), daily from the end of April till Oct. 15th, 10-8 (after August 1st 10-7); adm. 50 pf., Mon. 1 *M.*, season-ticket 6 *M.*

Exhibition of the Berliner Secession, Kurfürsten-Damm 208, Charlottenburg (tramway-station Uhland-Str.); in summer daily 9-7, in winter 10-6; adm. 1 *M.*, Sun. 50 pf.

Exhibition of the Society of Berlin Artists (Verein Berliner Künstler), in the Künstler-Haus (p. 127; with restaurant), Bellevue-Str. 3; week-days 10-6, Sun. 11-3; adm. 1 *M.*, season-ticket 3 *M.*

Art Dealers and Show Rooms: *Ed. Schulte*, Unter den Linden 1 (adm. 1 *M.*, annual ticket 5 *M.*); *Keller & Reiner*, Potsdamer-Str. 122 (adm. 1 *M.*, annual ticket 3 *M.*), also industrial art; *Paul Cassirer*, Viktoria-Str. 35 (adm. 1 *M.*, annual ticket 5 *M.*); *Wertheim* (p. 32; entrance in the Voss-Str.); *Photographische Gesellschaft*, Stechbahn 1 (adm. free); *Casper*, Behren-Str. 17 (adm. 50 pf., annual ticket 2 *M.*); *Vereinigung der Kunstfreunde*, Markgrafen-Str. 57 (adm. free), copies in colours of paintings in the National and other Galleries. — **AUCTIONS OF WORKS OF ART** at *Rud. Lepke's*, Koch-Str. 28-29. — Good collections of works of nearly all branches of industrial art are also on sale at the *Hohenzollern-Kunstgewerbehaus* (Hirschwald), Leipziger-Str. 13 (adm. 50 pf.-1 *M.*, for 1 year 2-3 *M.*), and *Keller & Reiner* (see above).

q. Sport. Balls. Military Spectacles.

Horse-Races. Flat-races at Hoppgarten (Ostbahn; p. 210). — Steeplechases in spring, summer and autumn, at Karlshorst (Niederschlesische Bahn; p. 204) and near Strausberg Station (Ostbahn; p. 210). — Trotting Matches at Weissensee (p. 154) and Westend (p. 185). — Riding School (horses on hire): *Königin Augusta-Tattersall*, Königin Augusta-Str. 42.

Cycling Races on the tracks at Zehlendorf (p. 188) and Treptow (p. 147).

Regattas. Rowing regattas in June on the Lange See at Grünau (p. 205); sailing regattas in May and Sept. on the Wannsee (p. 188) and on the Müggelsee near Friedrichshagen (p. 204).

Rowing Boats at the Waisen-Brücke (Upper Spree); at the Zelten (Lower Spree); and on the Neue See in the Tiergarten (p. 179; popular; boats 60-80 pf. per hr.).

Skating. In the Tiergarten near the Rousseau-Insel (p. 179); on the Neue See; and at the West-Eisbahn near the Zoological Garden Station. Also on the Berlin-Spandau Canal from Plötzensee to Spandau and Tegel, and on the Karpfenteich at Treptow.

Berlin Golf Club: Hon. Sec. W. Fullerton Carnegie, Knesebeck-Str. 31, Charlottenburg.

Crickets and Football Club Britannia: Sec. Max Willer, Heim-Str. 15.

Fireworks at the *Pompeii* (p. 29) and (occasionally) at Schloss Weissensee (Pl. B, 37; tramway No. 62) and at the Neue Welt (p. 138).

Balls (in winter). *Subscription Ball in the Opera House*, patronised by the Court; tickets (gentlemen 12, ladies 9 *M*) must be applied for in writing to the managing director of the royal theatres (Herr von Hülsen). — *Fancy Dress* and other *Balls* in the Philharmonie and in the Metropol-Theater (adm. 6-10 *M*).

PUBLIC BALL ROOMS: *Blumen-Säle*, Zimmer-Str. 78; *Amor-Säle*, Bessel-Str. 22; *Moulin Rouge*, Krausen-Str. 10; *Ballhaus*, Joachim-Str. 20; *Lestmann's Ball-Salon*, Chaussée-Str. 13; etc. These establishments are generally splendidly fitted up, but it need hardly be said that they cannot be visited by ladies.

Military Reviews ('Paraden'). A magnificent military spectacle is afforded every year, at the end of May and beginning of September, by the review of the various regiments of Guards held by the Emperor on the Tempelhofer Feld (p. 139). Pedestrians are freely admitted to the parade-ground, but for carriages a special permit from the 'Polizeipräsidium' is necessary. Such permits should be applied for in good time; if no answer is received, the applicant must understand that all space available has already been assigned. Other carriages may proceed via the Lichterfelder-Str. to a point to the W. of the Tempelhofer Chaussée, which commands a view of the parade-ground.

GUARD MOUNTING at the Royal Guard House (p. 60) takes place daily at 12.45 p.m. (during the manœuvres, at 2.45 p.m.), after which, when the weather is good, the band plays in the Lustgarten, near the statue of Frederick William III. (p. 64).

r. Baths.

BATH ESTABLISHMENTS. All the following establishments have hot and shower baths; some have swimming-baths also. *Admiralsgarten-Bad* (Pl. R, 23), Friedrich-Str. 102, near the Friedrich-Str. Station, with swimming-bath, open from 8 a.m. (Sun. till 1 p.m. only); 1st class hot bath 1 *M* 75 pf., 2nd class 75 pf.; subscribers 1 *M* 25 pf. & 50 pf.; *Victoria-Bad*, Neuenburger-Str. 15. Both establishments have medicinal, vapour, and Turkish baths; the Admiralsgarten-Bad and its branch establishments (Friedrich-Str. 8, Alexander-Platz 3, Luisen-Ufer 22, Lützow-Str. 74, Paul-Str. 6) also brine-baths. — Turkish baths: *Wilhelms-Bad*, Schützen-Str. 18-19. — Medicinal baths: *Verein der Wasserfreunde*, Königgrätzer-Str. 16; *Belle-Alliance-Bad*, Gneisenau-Str. 3; *City-Bad*, Dresdener-Str. 52-53.

RIVER BATHS. *Flussbad*, An der Stralauer-Brücke (Pl. R, 28; also for ladies); *Sachse* (Pl. G, 35), outside the Silesian Gate. — In the inner town (water not very clear): *Runge*, An der Schleuse 6 (also for ladies); *Friedrich-Wilhelms-Bad*, Weidendamm.

s. Shops. Banks.

The best shops are in Unter den Linden, the Leipziger-Str., the Friedrich-Str., and the vicinity.

WAREHOUSES (large establishments for all kinds of dress, millinery, household utensils, furniture, fancy articles, etc.): *A. Wertheim*, Leipziger-Str. 132-137 (p. 124), Rosenthaler-Str. 28-31 (p. 161), and Oranien-Str. 52-55; *F. Tietz*, Leipziger-Str. 46-49 (p. 126); *A. Jandorf & Co.*, Spittelmarkt 16, Leipziger-Str. 64, Belle-Alliance-Str. 1-2, and Grosse Frankfurter-Str. 113.

AMBER GOODS: *Fr. Rosenstiel*, Unter den Linden 48.

ANTIQUITIES: *Van Dam*, Wilhelm-Str. 46; *A. Fröschels*, Wilhelm-Str. 88; *M. Heilbronner*, Mohren-Str. 61; *M. Wollmann*, Bellevue-Str. 6a.

ARTIFICIAL FLOWERS: *P. Leuchtmann & Co.*, Leipziger-Str. 83.

ARTISTS' MATERIALS: *G. Bormann Nachfolger*, Brüder-Str. 39; *Keltz & Meiners*, Leipziger-Str. 10.

BICYCLES: many shops in the Leipziger-Str. and at the commencement of the Kurfürsten-Damm.

BONNETS AND HATS: *M. Gerstel*, Jäger-Str. 29-31. See also Millinery and Costumes.

BOOK-BINDINGS AND ALBUMS: *W. Collin*, Leipziger-Str. 19; *G. Hulbe*, Leipziger-Str. 121.

BRONZES (originals and copies): *Aktiengesellschaft*, late *H. Gladenbeck & Sohn*, Leipziger-Str. 111; *R. Bellair & Co.*, Friedrich-Str. 182; *E. Kayser*, Leipziger-Str. 124; *Ad. Névir*, Unter den Linden 14; *Rakenius & Co.*, Unter den Linden 62. — ENAMELLED BRONZES: *A. Stübbe*, Leipziger-Str. 97-98.

CABINET MAKING (ARTISTIC): *Joh. Pingel*, Wilhelm-Str. 130; *C. Pohl & Sohn*, Friedrich-Karl-Str. 32; *Siebert & Aschenbach*, Horn-Str. 11; *G. Wenkel Nachfolger*, Bessel-Str. 14.

CARPETS: see Upholstery.

CHINESE AND JAPANESE WARES AND TEA: *Rez & Co.*, Leipziger-Str. 22; *R. Wagner*, Dessauer-Str. 2.

CIGARS: *Boenicke & Eichner*, Französische-Str. 21; *Continental Havanna Co.*, Mohren-Str. 11 (premises decorated by H. van de Velde); *C. G. Gerold*, Unter den Linden 24; *Paul May*, Unter den Linden 34; *Loeser & Wolff*, Alexander-Str. 1; *Hermann Reissner*, corner of König-Str. and Friedrich-Str.

GERMAN COLONIAL PRODUCTS: *Deutsches Kolonialhaus* (Bruno Antelmann), Lützow-Str. 89, 90.

CUTLERY: *J. A. Henckels*, Leipziger-Str. 117.

ENGRAVED WORK: *R. Otto*, Unter den Linden 40.

ENGRAVINGS: *Amsler & Ruthardt*, Behren-Str. 29 a.

FANCY ARTICLES: *Nathan*, Unter den Linden 5-6.

FANS: *C. Sauerwald*, Leipziger-Str. 20.

FLORISTS: *J. C. Schmidt* (of Erfurt), Unter den Linden 16.

FURNITURE DEALERS AND UPHOLSTERERS: *Bauer Brothers*, Unter den Linden 2; *Hess & Rom*, Leipziger-Str. 106; *Trunck & Co.*, Kronen-Str. 10; *Keller & Reiner*, Potsdamer-Str. 122; *Karl Müller & Co.*, Friedrich-Str. 77; *J. C. Pfaff*, Französische-Str. 37-39; *Spinn & Menke*, Leipziger-Str. 83; *Thonet*, Leipziger-Str. 89. — See also Upholstery.

FURRIERS: *C. A. Herpich Söhne*, Leipziger-Str. 11; *C. Salbach*, Unter den Linden 67.

GILT FRAMES AND MIRRORS: *Röhlich Brothers*, Leipziger-Str. 12; *H. W. Röhlich & Co.*, Leipziger-Str. 6.

GLASS: *C. Harsch & Co.*, Unter den Linden 66.

GOLDSMITHS AND SILVERSMITHS: *Friedländer*, Unter den Linden 28; *Lazarus Posen Witwe*, Unter den Linden 5; *Sy & Wagner*, Werder-Str. 7; *D. Vollgold & Sohn*, Unter den Linden 34. — JEWELLERS: *Hugo Schaper*, Potsdamer-Str. 8; *Joh. Wagner & Sohn*, Unter den Linden 30; *P. H. Werner*, Friedrich-Str. 173. — ELECTRO-PLATE: *Henniger & Co.*, Leipziger-Str. 107; *Württembergische Metallwarenfabrik*, Friedrich-Str. 193 a.

HOSIERS: *Bazar Nürnberg*, Französische-Str. 20; *Held & Herter*, Friedrich-Str. 65 a; *Th. Lindner*, Post-Str. 2-3.

JEWELLERS: see Goldsmiths.

LACE: *J. Link*, Jäger-Str. 25; *Wechselmann*, Behren-Str. 36.

LEATHER GOODS (cut and stamped leather): *G. Hulbe*, Leipziger-Str. 121; *W. Pfeiderer*, Potsdamer-Str. 20.

LINENDRAPERS: *F. V. Grünfeld*, Leipziger-Str. 25; *Rudolf Hertzog*, Breite-Str. 12-18; *N. Israel*, Spandauer-Str. 26-30; *Moritz Levin*, Hausvoigtei-Platz 1.

MARBLE WARES AND CHIMNEY-PIECES: *G. Schleicher & Co.*, Lützow-Str. 82.

MILLINERY AND COSTUMES: *J. Bister*, Unter den Linden 8; *Hermann Gerson*, Werderscher Markt 5-6; *Rud. Hertzog*, Breite-Str. 12-18; *Regina Friedländer*, Link-Str. 28; *V. Manheimer*, Oberwall-Str. 6; *D. Pétrus*, Unter den Linden 10; *F. Evers & Gross*, Friedrich-Str. 74; *Max Steiner*, Jäger-Str. 29-31; *Julius Levy*, Potsdamer-Str. 32; *Paul Stabe*, Mauer-Str. 66-67. — ENGLISH TOILET ARTICLES: *A. C. Steinhardt*, Unter den Linden 3. — CHILDREN'S CLOTHES: *Arnold Müller*, Leipziger-Str. 95.

MOURNING WAREHOUSE: *Otto Weber*, Mohren-Str. 34-35.

OPTICIANS: *P. Dörffel*, Unter den Linden 44; *Paetz & Flohr*, Unter den Linden 59a; *J. Rodenstock*, Leipziger-Str. 101.

ORNAMENTAL IRONWORK: *A. L. Benecke*, Mittel-Str. 16; *P. Marcus*, Schöneberg, Monumenten-Str. 19; *B. Miksits*, Heide-Str. 20; *Ed. Puls*, Tempelhof, Germania-Str.; *Schulz & Holdefleiss*, Fenn-Str. 13.

PAINTINGS ON ENAMEL: *E. Bastanier*, Bernburger-Str. 21.

PERFUMERS: *Gustav Lohse*, Jäger-Str. 45 and Unter den Linden 16; *J. F. Schwarzlose Söhne*, Markgrafen-Str. 29; *Treu & Nuglisch*, Jäger-Str. 33.

PHOTOGRAPHS: *Amsler & Ruthardt*, Behren-Str. 29a; *Photographische Gesellschaft*, Stechbahn 1 (near the Royal Palace); *Quaas*, Stechbahn 2; *H. Mues*, Friedrich-Str. 138.

PHOTOGRAPHERS: *O. Anschütz* (instantaneous pictures), Leipziger-Str. 116; *E. Bieber*, Leipziger-Str. 128; *W. Fechner*, Potsdamer-Str. 134a; *H. Rückwardt*, Gross-Lichterfelde (buildings and interiors); *J. C. Schaarwächter*, Leipziger-Str. 130.

PLASTER OF PARIS FIGURES: *Micheli*, Unter den Linden 76a.

PORCELAIN: *Royal Porcelain Manufactory*, Leipziger-Str. 2, corner of the Leipziger-Platz; *F. Hengstmann*, Leipziger-Str. 39 (Dresden china).

PRESERVED FRUIT AND CHOCOLATES: *Felix & Sarótti*, Leipziger-Str. 136; *T. Hildebrand & Son*, Spandauer-Str. 47 and Leipziger-Str. 100; *Sawade*, Unter den Linden 19.

SILK MERCERS: *Hermann Gerson*, Werderscher Markt 5-6; *Rud. Hertzog*, Breite-Str. 12-18; *Michels & Co.*, Leipziger-Str. 43.

STATIONERS: *A. W. Faber*, Friedrich-Str. 79 and Französische-

Str. 49; *Jul. Rosenthal*, Behren-Str. 30; *H. Schultze Nachfolger*, Behren-Str. 28; *Aug. Zeiss & Co.*, Leipziger-Str. 126.

TAPESTRY: *W. Ziesch & Co.*, Bethanien-Ufer 8.

TRUNK MAKERS: *Ed. Ackermann*, Unter den Linden 21; *J. Demuth*, Unter den Linden 3a; *M. Mädler*, Leipziger-Str. 101-102; *E. Wellhausen & Co.*, Friedrich-Str. 65 a.

UNDERCLOTHING: *Goschenhofer & Rösicke*, Leipziger-Str. 58; *Heinrich Jordan*, Markgrafen-Str. 104-107; *E. E. Mezner*, Markgrafen-Str. 39-40; *Mosse Brothers*, Jäger-Str. 47; *W. Wolffenstein*, Leipziger-Str. 124; *Bazar Nürnberg*, Französische-Str. 20.

UPHOLSTERY AND CARPETS: *Hermann Gerson*, Werder-Str. 9-12; *Grunow Gebhardt & Roessel Nachfolger*, Markgrafen-Str. 53-54; *Richard Holstein* (Oriental carpets), Charlotten-Str. 61.

Banks: *Reichsbank*, Jäger-Str. 34; *Deutsche Bank*, Behren-Str. 8-13; *Bank für Handel und Industrie*, Schinkel-Platz 1-2; *Berliner Bank*, Behren-Str. 46; *Berliner Handels-Gesellschaft*, Behren-Str. 32; *S. Bleichröder*, Behren-Str. 62-63; *Delbrück, Leo & Co.*, Mauer-Str. 61-62; *Diskonto-Gesellschaft*, Unter den Linden 35 and Behren-Str. 43-44; *Dresdner Bank*, Behren-Str. 37-39; *Mendelssohn & Co.*, Jäger-Str. 49; *Nationalbank für Deutschland*, Voss-Str. 34; *Schaaffhausen'scher Bankverein*, Französische-Str. 53-54; *Königliche Seehandlung*, Jäger-Str. 21.

t. Newspapers. Reading Rooms.

Newspapers. Upwards of 1100 newspapers and periodicals are published at Berlin. Among the leading daily papers may be mentioned: *Deutscher Reichs- und Staats-Anzeiger*, Wilhelm-Str. 32; *Berliner Tageblatt*, Jerusalem-Str. 46-49; *Berliner Lokal-Anzeiger*, Zimmer-Str. 37-41 (p. 57); *Vossische Zeitung*, Breite-Str. 8, 9 (p. 147); *Berliner Zeitung*, Koch-Str. 23; *Post*, Zimmer-Str. 94; *Norddeutsche Allgemeine Zeitung*, Wilhelm-Str. 32; *Kreuz-Zeitung*, Köthener-Str. 2; *National-Zeitung*, Mauer-Str. 86-88; *Germania*, Stralauer-Str. 25; *Tägliche Rundschau*, Zimmer-Str. 7, 8; *Berliner Börsen-Zeitung*, Kronen-Str. 37; *Berliner Börsen-Courier*, Beuth-Str. 8; *Der Tag*, Zimmer-Str. 37-41, etc.

The *Continental Times*, the *Continental Herald*, and the *English and American Register* are English weekly papers published at Berlin.

Reading Rooms. — *Royal Library*, Opern-Platz and (for newspapers) Behren-Str. 42, see pp. 38, 57. — *University Library*, Dorotheen-Str. 9 (p. 59; 9-7; free). — *Akademische Lesehalle*, see p. 36. — *Öffentliche Bibliothek und Lesehalle*, Alexandrinen-Str. 26. — Reading-room at the office of the *Chicago Daily News*, in the

Equitable Building (p. 126), Friedrich-Str. 59-60 (week-days 9-6; adm. free). — *American Exchange* (Brasch & Rothenstein), Hausvoigtei-Platz 2 (week-days 9-6; free).

n. Collections and Places of Interest.

Sticks and umbrellas must be given up in all buildings mentioned below. Fees optional.

Several of the collections are closed on the chief holidays, viz. Jan. 1st, Good Friday, Easter Sunday, Whitsunday, Ascension Day, Christmas Day, and the national Day of Repentance.

Abgeordneten-Haus (Prussian Chamber of Deputies; p. 136), Prinz-Albrecht-Str. 5-6. Cards of admission to the meetings may be obtained on the E. side from 5-7 p.m. on the previous evening, as well as on the day of meeting. Plan showing the distribution of the 433 deputies, 1 *M.* The Abgeordneten-Haus and the Herrenhaus (see p. 37) are shown to visitors on week-days out of session at 9 a.m. (50 pf.).

Agricultural Museum (p. 164), Invaliden-Str. 42; open free, daily except Wed. and Sun., 10-3; also on the 3rd Sun. of each month, 11-3.

Akademische Lesehalle (Students' Reading Room), behind the University (p. 58), open on week-days in summer 8-7.30, in winter 9-8, Sun. 9-1; in vacation 9-3, Sun. 10-1; adm. for the day, 25 pf.

**Aquarium* (p. 57), Unter den Linden 68a, entrance Schadow-Str. 14, open daily 9-7, on week-days in winter 9-6. Adm. 1 *M.*, Sun. 50 pf., on the last Sunday in each month (crowded) 25 pf. Holders of season tickets (1 *M.*) pay 25 pf. for each visit.

Architectural Museum, see Technical Academy.

**Arsenal* (p. 60), open free, daily except Sat., 10-3 (Nov. to Feb., 10-2), Sun. and holidays 12-3; closed on the chief holidays and the Emperor's birthday (Jan. 27th).

Beuth-Schinkel Museum, see Technical Academy.

Botanical Garden (p. 188) at Steglitz-Dahlem. Admission, from April to Oct., on Sun 2-7, free; on week-days 7-6 by buying one of the catalogues (e. g. Alpine flora, 1 *M.*), to each of which 16 tickets of admission are attached. The mere walk between the S. and N. gates, indicated by arrows, requires about 1 hr.

Botanic Museum (p. 140), Grunewald-Str. 6-7, open from May to the end of Sept. on Mon. and Thurs. 3-6; the Herbarium is shown in the morning to botanists on application to the director (12-1).

Charlottenburg: The **Royal Mausoleum* (p. 185) and *Palace* (p. 184) are open on week-days 10-6, Sun. and holidays 11-6, in winter till 4 p.m. Cards of admission for both (25 pf. for each) are issued in the right wing of the palace.

Christian Museum (p. 59), Dorotheen-Str. 5; open free during term on Wed. and Sat. 12-1 p.m.

Colonial Museum (p. 168), Alt-Moabit 1; adm. from 9 till dusk, 1 *M*, Sun. 50 pf. Lectures with photographic illustrations on Sun. at 5.30 p.m. (25 pf.). Restaurant.

Column of Victory (Sieges-Säule; p. 170); ascent to the platform daily, in summer 7-7, in winter 9-5 or till dark. Admission 50 pf.

**Emperor Frederick Museum* (p. 85), open free daily (except Mon. and the chief holidays) 10-4 (in winter 10-3), Sun. (generally very full), holidays, and the Emperor's birthday 12-6 (Oct. and March 12-5, Nov. and Feb. 12-4, Dec. and Jan. 12-3 p.m.).

Emperor William Memorial Church (p. 183), in Charlottenburg, near the Zoological Garden; open on week-days 9-1 (free).

**Ethnographical Museum* (p. 128), Königsgrätzer-Str. 120; open free, as the Emp. Frederick Museum (see above).

Exchange (p. 155), Burg-Str. 25-26; business hours, 12-2 on week-days. Cards of admission (30 pf.) and entrance to the gallery at Neue Friedrich-Str. 51, 1st floor.

Exhibition Park (p. 168), Moabit. Several bands play in the summer during the exhibition; adm. 50 pf., Mon. 1 *M*; season-ticket for park and exhibition 6 *M*.

Giant Telescope in the Astronomical Museum at Treptow (p. 147); inspection of the collections and explanation of the telescope (20 pf.) daily 2-10; use of the telescope (1 *M*) 2-12 p.m. (in winter 2-10 p.m.). Lectures with photographic illustrations, Sun. at 5 and 7, Mon. at 7 p.m.

Glass-Painting Institute (p. 181), in Charlottenburg, Berliner-Str. 9; open free, on application at the office, Mon. to Frid. 8-12 and 2-4.

Hall of Fame, see Arsenal (p. 60).

Herrenhaus (Upper Chamber of the Prussian Diet; p. 124), Leipziger-Str. 3, 4. Cards of admission to the meetings may be obtained in the left angle of the fore-court $\frac{1}{2}$ hr. before the beginning of the meeting and while it is going on. See also Abgeordneten-Haus (p. 36).

Hohenzollern Museum (p. 155), Monbijou-Platz 6-9; open Mon. to Frid. 10-3, Sun. and holidays 11.30-2. Admission 25 pf. Closed on Sat., the chief holidays, and the Emperor's birthday.

Markets, open to the public 6 a.m. (in winter 7 a.m.)-1 and 5-8 p.m. (Sat. 5-9 p.m.; Sun. and holidays till 9 a.m. only).

Central Market (p. 153), corner of the Neue Friedrich-Str. and Kaiser Wilhelm-Str. Attached is a second hall for the wholesale trade. Both buildings are connected with the Stadtbahn.

Märkisches Provinzial-Museum (p. 136), Zimmer-Str. 90-91; open free, Sun. 11-1.30, Mon. and Thurs. 11-2.30. The greater part of the collection is warehoused pending its removal to the new building (comp. p. 144).

Mining Museum (p. 167), Invaliden-Str. 44; open free on week-

days (except Mon.) 12-2 p.m., Sun. as the Emp. Frederick Museum (see p. 37).

**Old and New Museums* (pp. 72, 75); adm. as to the Emperor Frederick Museum (p. 37). — For the *Asiatic Antiquities* and the *Olympia Museum* see pp. 83, 84.

Museum of German National Costumes and Domestic Industries (p. 151), Kloster-Str. 36; open daily, except Wed., 11-2. Admission 50 pf.

**Museum of Industrial Art* (p. 132), Prinz-Albrecht-Str.; open free, as the Emp. Frederick Museum (see p. 37). Exhibitions in the central court, lighted by electricity, Tues.-Sat. 7.30-9.30 p.m. (except in June, July, and August). The library is open free on week-days, 10-10.

**Museum of Natural History* (p. 165), Invaliden-Str. 43; open free on week-days, except Tues. and Frid., 10-4 (in winter 10-3), on Sun. as the Emp. Frederick Museum (p. 37).

**National Gallery* (p. 109); open free as the Emp. Frederick Museum (p. 37), but closed on Tuesday instead of Monday.

Palace of Emperor William I. (p. 58); open Sun. 10-1, week-days 10-2. Admission 50 pf.

Pergamon Museum (p. 82), open free, as the Emp. Frederick Museum.

Picture Exhibitions, see p. 30.

Postal Museum (p. 125), Leipziger-Str. 16; open free daily, except Wed. and Sat., 10-2; on Sun. and holidays 12-2. Closed on the chief holidays.

**Rathaus* (p. 149); open free daily, except Thurs. and Frid., 10-3. Ascent of the tower daily from Apr. 1st to Oct. 1st, 20 pf.

Rauch Museum (p. 152), Kloster-Str. 75-76; open free on week-days 10-4 (in winter 10-3).

Ravené's Picture Gallery (p. 143), Wall-Str. 5-7 (Portal II); open free on Tues. and Frid. 10-2; closed on the chief holidays.

**Reichstags-Gebäude* (Hall of the Imperial Diet; p. 170); adm. to view the building (Portal V, on the N, side) on Sun. 2-4, and on week-days after the close of the session, 9 and 9.30 a.m., during session one inspection only at 8.30 a.m. The inspection occupies $\frac{3}{4}$ hr. Admission 50 pf., family ticket $1\frac{1}{2}$ M. An illustrated description (4 M, illustrations alone, 3 M) may be obtained from the attendant. — Cards of adm. to the gallery (60 seats; free) during the sittings must be applied for in person after 9 a.m. on the previous day.

Royal Library (p. 59), in the Opern-Platz, shown to visitors, Mon.-Frid., 1 to 2 p.m.

The *Large Reading Room* on the 2nd floor is open daily from 9 a.m. to 9 p.m., and visitors on application to the official in charge are allowed freely to consult the books and periodicals there. Books are lent to strangers under certain restrictions only (comp. the regula-

tions hung at the entrance). — The *Newspaper Reading Room* (open 9-9) and the *Music and Map Rooms* (open 9-3) are at Behren-Str. 42. — The Library is closed in Whitsun-week and during the last full week of September.

Royal Collection of Musical Instruments (p. 184), in the *Academy of Music*, Charlottenburg, Fasanen-Str. 1-9 (Portal IV), open free during term, Tues. 11-1, Wed. & Sat. 12-2.

**Royal Palace* (p. 66); open on week-days 10-1, Sun. and holidays 11.30-1.30 (closed on the chief holidays). Adm. 50 pf. Entrance from the Lustgarten at Portal IV, which is opened by a sentry. Visitors receive their tickets in the inner court, on the groundfloor to the left, and are conducted through the state-rooms in parties every half-hour. The visit lasts half-an-hour.

Royal Porcelain Factory (p. 181), Wegely-Str., near the Tiergarten Station; open Tues. to Frid. 9-12. Visitors are shown the process of manufacture and (by special permission of the director) also the ceramic room; the attendant expects a gratuity.

Royal Stables (p. 71; entrance Breite-Str. 37); daily 11.30-1.30; adm. 25 pf. Parties conducted every $\frac{1}{4}$ hr.

New Synagogue (p. 160), Oranienburger-Str. 30; admission 9-5 (in winter 9-4) on application to the sacristan, except on Jan. 1st, and the Day of Atonement, when cards, a tariff for which is shown by the sacristan, are necessary. Ordinary services after dusk on Fridays.

Technical Academy (p. 182), in Charlottenburg: *Architectural Museum* and *Beuth-Schinkel Museum* (on the second floor of the E. wing, entrance R. 314), open free on Mon. and Frid. 10-3, Tues. and Thur. 12-3, Wed. 10-12.

Urania, two branches. — *a.* Tauben-Str. 48, 49 (p. 120); admission to collections from 10 a.m., 50 pf. (opera-telephone 50 pf. extra); to the *Scientific Theatre at 8 p.m., 1-3 *M.*, including adm. to collections; tickets taken in advance (10-4) 25 pf. extra; to scientific lectures (in winter only, including adm. to collections) 1-1 $\frac{1}{2}$ *M.* — *b.* Invaliden-Str. 57-62 (p. 169); open daily 5-10 p.m.; observatory 50 pf., half-year's ticket 3 *M.*

Workmen's Welfare Exhibition (p. 183), in Charlottenburg, Fraunhofer-Str. 11, open free Tues. to Sat. 10-1, Sun. 1-5, also Tues. and Thurs. 4-9 p.m.

**Zoological Garden* (p. 180); open daily in summer (April-Sept. 30th) 6 a.m.-0.30 p.m., in winter 7 or 7.30 a.m. till 7 p.m. Adm. 1 *M.*, Sun. and holidays (generally full), and on week-days after 6 p.m. in summer (after 4 p.m. in winter), 50 pf.; on the first Sun. in each month 25 pf. (crowded). Concerts see p. 30.

Comp. pp. 36-39.

v. Diary.

	Sundays and Holi- days	Monday	Tuesday	Wednes- day
Aquarium (p. 57)	9-7(6)	9-7(6)	9-7(6)	9-7(6)
Arsenal (p. 60)	12-3	10-3(2)	10-3(2)	10-3(2)
Exchange (p. 155)	—	12-2	12-2	12-2
Giant Telescope (p. 147)	2-12(10)	2-12(10)	2-12(10)	2-12(10)
Library, Royal (p. 59)	—	1-2	1-2	1-2
Mausoleum at Charlottenburg (p. 185)	11-6(4)	10-6(4)	10-6(4)	10-6(4)
Monument of Victory (p. 170)	7-7(5)	7-7(5)	7-7(5)	7-7(5)
Museum, Agricultural (p. 164)	—	10-3	10-3	—
—, Architectural (p. 182)	—	10-3	12-3	10-12
—, Colonial (p. 168)	9-7(5)	9-7(5)	9-7(5)	9-7(5)
—, Emperor Frederick (p. 85)	12-6(3)	—	10-4(3)	10-4(3)
—, Ethnographical (p. 128)	12-6(3)	—	10-4(3)	10-4(3)
—, German Costumes (p. 151)	11-2	11-2	11-2	—
—, Hohenzollern (p. 155)	11.30-2.	10-3	10-3	10-3
— of Industrial Art (p. 132)	12-6(3)	—	10-4(3)	10-4(3)
—, Märk. Provinzial (p. 136)	11-1.30	11-2.30	—	—
—, Mining (p. 167)	12-6(3)	—	12-2	12-2
—, Natural History (p. 164)	12-6(3)	10-4(3)	—	10-4(3)
—, Old and New (pp. 72, 76)	12-6(3)	—	10-4(3)	10-4(3)
—, Pergamon (p. 82)	12-6(3)	—	10-4(3)	10-4(3)
—, Postal (p. 125)	12-2	10-2	10-2	—
—, Rauch (p. 152)	—	10-4(3)	10-4(3)	10-4(3)
National Gallery (p. 109)	12-6(3)	10-4(3)	—	10-4(3)
Palace, Royal (p. 66)	11.30-1.30	10-1	10-1	10-1
— of Emperor William I. (p. 58) . .	10-1	10-2	10-1	10-2
Picture Exhibition, Annual (p. 30)	10-8	10-8	10-1	10-8
— — (Berlin Artists; p. 30)	11-3	10-6	10-1	10-6
— — (Secession; p. 30)	9-7(6)	9-7(6)	9-7(6)	9-7(6)
Porcelain Factory, Royal (p. 181) . .	—	—	9-2	9-12
Rathaus (p. 149)	10-3	10-3	10-3	10-3
Raven's Picture Gallery (p. 143) . .	—	—	10-2	—
Reichstag Building (p. 170)	2-4	9	1	9
Stables, Royal (p. 71)	11.30-1.30	11.30-1.30	11.30-1.30	11.30-1.30
Workmen's Welfare Exhibition (p. 183)	1-5	—	10-6-9	10-1
Zoological Garden (p. 180)	6-10	6-10	10-10	6-10

v. Diary.

Comp. pp. 34-37.

Thurs- day	Friday	Satur- day	Admission free except when otherwise stated.
9-7(6)	9-7(6)	9-7(6)	Adm. 1 <i>M</i> ; Sun. 50 pf.; last Sun. in each month 25 pf.
10-3(2)	10-3(2)	—	Closed on the chief holidays and the Em- peror's birthday (27th Jan.).
12-2	12-2	12-2	Adm. 30 pf.
2-12(10)	2-12(10)	2-12(10)	Adm. 20 pf.
1-2	1-2	—	
10-6(4)	10-6(4)	10-6(4)	Adm. 25 pf.
7-7(5)	7-7(5)	7-7(5)	Closed in winter at dusk.
10-3	10-3	10-3	Closed on the chief holidays.
12-3	10-3	—	
9-7(5)	9-7(5)	9-7(5)	Adm. 1 <i>M</i> , Sun. 50 pf.
10-4(3)	10-4(3)	10-4(3)	Closed on the chief holidays.
10-4(3)	10-4(3)	10-4(3)	Closed on the chief holidays.
11-2	11-2	11-2	Adm. 50 pf.
10-3	10-3	—	Adm. 25 pf.; closed on the chief holidays and the Emperor's birthday (27th Jan.).
10-4(3)	10-4(3)	10-4(3)	Closed on the chief holidays.
11-2.30	—	—	
12-2	12-2	12-2	
10-4(3)	—	10-4(3)	Closed on the chief holidays.
10-4(3)	10-4(3)	10-4(3)	Closed on the chief holidays.
10-4(3)	10-4(3)	10-4(3)	Closed on the chief holidays.
10-2	10-2	—	
10-4(3)	10-4(3)	10-4(3)	
10-4(3)	10-4(3)	10-4(3)	Closed on the chief holidays.
10-1	10-1	10-1	Adm. 50 pf.; closed on the chief holidays.
10-2	10-2	10-2	Adm. 50 pf.
10-8	10-8	10-8	In summer only. Adm. 50 pf., Mon. 1 <i>M</i>
10-6	10-6	10-6	Adm. 50 pf.
9-7(6)	9-7(6)	9-7(6)	Adm. 1 <i>M</i> , Sun. 50 pf.
9-12	9-12	—	Gratuity.
—	—	10-3	Tower daily in summer 10-3 (20 pf.).
—	10-2	—	Closed on the chief holidays.
9	9	9	Adm. 50 pf.
10.30-1.30	11.30-1.30	11.30-1.30	Adm. 25 pf.
10-1, 6-9	10-1	10-1	
6-10	6-10	6-10	In winter 8 till dusk. Adm. 1 <i>M</i> , Sun. and holidays 50 pf.

w. Embassies and Consulates.

GREAT BRITAIN. Ambassador, *Sir Frank C. Lascelles*, Wilhelm-Str. 70 (office-hours 11-1). — Consul-General, *Dr. P. Schwabach*, Behren-Str. 63 (office-hours, 10-12 and 4-5).

AMERICA. Ambassador, *Charlemagne Tower, Esq.*, Unter den Linden 68 (office-hours 10-1). — Consul-General, *F. H. Mason, Esq.*; vice-consul-general, *D. B. Mason, Esq.*, Friedrich-Str. 59-60 (office-hours, 10-3).

The following are the present addresses of the Ministers and Consuls of other countries, but changes of residence sometimes take place.

Austria-Hungary, Kronprinzen-Ufer 14; Consulate-General, Schöneberger Ufer 40 (10-1).

Belgium, Roon-Str. 12; Consulate-General, Jäger-Str. 27 (10-12).

China, Kurfürsten-Damm 218.

Denmark, Voss-Str. 17; Consulate-General, Jäger-Str. 49 (10-12).

France, Pariser-Platz 5 (10-12, 2 $\frac{1}{2}$ -4 $\frac{1}{2}$).

Greece, Ranke-Str. 1; Consulate-General, Unter den Linden 71 (9.30-1 and 4-6, Sat. 9.30-2).

Holland, Voss-Str. 16 (10-1).

Italy, Wilhelm-Str. 66; Consulate-General, Tauben-Str. 44-45 (11.30-12).

Japan, Magdeburger-Str. 36; Consulate, Eichhorn-Str. 8 (10-12 and 4-6).

Norway and Sweden, Bellevue-Str. 7; Consulate-General, Jäger-Str. 49-50 (11-1).

Portugal, Potsdamer-Str. 118 a; Consulate, Mühlen-Str. 6-7 (11-1).

Roumania, Moltke-Str. 2; Consulate-General, Unter den Linden 35 (11-1).

Russia, Unter den Linden 7; Consulate-General, Hedemann-Str. 3 (10-2).

Spain, Regenten-Str. 15; Consulate-General, Wilhelm-Str. 70 b (9-11 and 4-5).

Switzerland, Friedrich-Wilhelm-Str. 10 (12-3).

Turkey, Alsen-Str. 1; Consulate-General, Gertraudten-Str. 16 (9-1).

x. English Churches.

St. George's Church (Episcopal; Pl. R, 23), Monbijou-Garden (p. 155); services on Sun. at 9 and 11 a.m. and 6 p.m. — Chaplain, *Rev. J. H. Fry, M. A.*, Savigny-Platz 7, Charlottenburg.

American Church (Pl. G, 13, 14), Motz-Str. 6 (p. 140); service on Sun. at 11.30 a.m. — Pastor, *Rev. J. F. Dickie, D. D.*, Kurfürsten-Str. 28.

y. A Week in Berlin.

For the days and hours of admission to the museums, palaces, and other places of interest comp. pp. 36-39.

A fair knowledge of Berlin may be gained in a single week. The most important places and objects of interest in the city are to be found in the space enclosed between the Tiergarten to the W., the Alexander-Platz to the E., the Spree to the N. and the Leipziger-Strasse to the S. A fine day should be reserved for Potsdam (comp. p. 189).

1ST DAY. Walk by the Unter den Linden from the Brandenburger-Tor (p. 56) to the Lustgarten, visiting the *Arsenal* (p. 60) and the

Royal Palace (p. 66) on the way. Then drive past the Cathedral (p. 64), the Old and New Museums (pp. 72, 76) and the National Gallery (p. 109), cross the Friedrichs-Brücke, and proceed via the Burg-Str. (Exchange, p. 155) and Kaiser Wilhelm-Str. to the Alexander-Platz (p. 153). Thence follow the König-Str. (inspection of the *Rathaus*, with the view from its tower, p. 150), the Kurfürsten-Brücke (p. 71), and the Schloss-Platz (p. 71) to the *National Monument to Emperor William I.* (p. 70). Crossing the Werdersche-Markt (p. 142) and the Gendarmen-Markt (p. 121), take the Friedrich-Str. and Mohren-Str. to the *Wilhelm-Platz* (p. 123) and thence the Wilhelm-Str. and Leipziger-Str. to the Potsdamer-Platz (p. 126), and proceed by the Bellevue-Str. to the *Sieges-Allée* (p. 174). Finally, walk through the last to the Reichstag Building (p. 170) and the *Bismarck Monument* (p. 173).

2ND DAY. *Emperor Frederick Museum* (p. 85). In the afternoon (before 6 p.m.) visit the *Mausoleum at Charlottenburg* (p. 185).

3RD DAY. *Cathedral* (p. 64), *National Gallery* (p. 109), and *Pergamon Museum* (p. 82). In the afternoon, the *Kreuzberg* (p. 139), after which a drive may be taken through the industrial S.E. quarter of the town (comp. p. 54), by the Kaiser Friedrich-Platz, Heinrich-Platz, Bethanien, Moritz-Platz, and Jannowitz-Brücke (p. 144), where we may take the Stadtbahn to the Warschauer-Strasse Station (p. 147) and thence the Elevated Railway to the Potsdam Station (p. 127).

4TH DAY. *Museum of Industrial Art* (p. 132) and *Ethnographical Museum* (p. 128). Drive through the Tiergarten Quarter (p. 179) and walk through the S. part of the *Tiergarten* (p. 177). *Zoological Garden* (p. 180).

5TH DAY. *Hohenzollern Museum* (p. 155) and *Natural History Museum* (p. 165). In the afternoon to the suburb of *Grunewald* (p. 186) and excursion to the *Kaiser-Wilhelm-Turm* (p. 187).

6TH DAY. *Reichstag Building* (9 a.m., comp. p. 170), *Palace of Emperor William I.* (p. 58), *Old and New Museums* (pp. 72, 76). In the afternoon the *Exhibition Park* (p. 168).

7TH DAY. *Potsdam* (p. 189). The first fine day should be devoted to this excursion, without which a correct impression of Berlin can scarcely be obtained.

z. Hints for Cyclists.

Cyclists resident in Berlin must be provided with a permit (to be obtained from the district police authorities), but for a short visit that is not necessary. The rule of the road in Germany is the reverse of that in England; riders keep to the right side of the street in meeting, and to the left in overtaking traffic.

In Berlin the following streets are closed to cyclists, but may be crossed: *Unter den Linden* (including the *Pariser-Platz* and the

Lustgarten), *Friedrich-Strasse* (from the *Leipziger-Str.* to the station of the *Stadtbahn*), *Leipziger-Strasse* (including the *Spittel-Markt* and the *Potsdamer-Platz*), and *Potsdamer-Strasse* (from the *Potsdamer-Platz* to the *Potsdamer-Brücke*).

The business offices for Section 20 of the *Deutsche Radfahrer-bund* are at Berlin S.W., *Friedrich-Str.* 212 (Eugen Glombitza; 9-1, 3-6). — There are about 40 bicycle-clubs in Berlin, of which the 'Germania' may be mentioned (club-house, *Anhalt-Str.* 14; Frid. 9 p.m.).

Bicycles cannot be sent through the town by the *Stadtbahn* or *Ringbahn*, and the following regulations are in force as to the transporting of unpacked machines by rail in the suburbs and on the *Berlin-Tegel-Kremmen* line. The machines must be presented at the luggage office not later than $\frac{1}{4}$ hr. before the departure of the train; the bicycle ticket (50 pf.) may be taken either here or at the ticket office. For the convenience of those who wish personally to see their machines into the van, there are special despatching offices at the *Friedrich-Str. Station* (entrance *Georgen-Str.*) and at the *Silesian Station* (E. entrance). The journey may not be interrupted.

Several bicycle excursions are indicated on pp. 192-211. For further information see *E. Richter's* 'Wegweiser durch die Mark Brandenburg'

Berlin (110-160 ft. above the sea-level; 13° 23' 54'' E. long., 52° 30' 17'' N. lat.), the capital of Prussia, the residence of the German Emperor, and the seat of the imperial government as well as of the highest Prussian authorities, contains 2,500,000 inhab.†, and thus occupies the third place among the cities of Europe. Lying in a sandy plain about halfway between the S.W. and N.E. extremities of the Empire (465 M. from Mülhausen in Alsace, and 405 M. from Memel), equidistant from the mid-German mountains and the sea, and connected with N.E. Germany and Poland by the navigable *Spree*, it is at the same time an important centre of the railway-system of Germany, one of the foremost seats of commerce in the country, and perhaps the greatest manufacturing town in continental Europe. The staple commodities of its trade are grain, spirits, and wool; the principal branches of its industry are iron-founding, the construction of machinery, locomotives, and railway-carriages, and the manufacture of arms, chemicals and textiles, furniture, china, carpets, linoleum, linen, household and fancy goods, and articles of clothing, the cheaper qualities of which last find their way to all parts of the world. The money-market of Berlin is also of great importance, and the city has of late taken a leading place in the utilisation of electric power and the improvement of lighting facilities.

The boundaries of the city now enclose an area of about 25 sq. M. The buildings have filled up the whole of the *Spree* valley, which here averages about 3 M. in breadth and is intersected by numerous

† The census of Berlin proper for 1900 gave its population as 1,888,848, of whom about 85 per cent were Protestants, 9.9 per cent Roman Catholics, and 4.9 per cent Jews, and it was estimated that this number had increased to 2,000,000 in Dec., 1904. To this total must, however, be added about 700,000 inhabitants of suburbs which, though not yet incorporated, really form an integral part of the city. There are 80,000 Poles in Berlin, of whom 10,000 are not German subjects. Of other foreigners there are ca. 21,000 from Austria-Hungary (4000 Hungarians), ca. 15,000 Italians, 8000 English and Americans, 3200 Russians, 3000 Scandinavians, 1300 Swiss, 600 Dutch, 580 Roumanians, 500 French, etc.—The *Garrison* of 23,000 men consists of the 2nd, 3rd, and 4th regiments of Foot Guards, the 1st, 2nd, and 4th Grenadier Guards, the Fusilier and Cuirassier Guards, the 1st and 2nd Dragoon Guards, the 2nd Lancer Guards (Uhlans), the 1st and a part of the 3rd Field Artillery Guards, the battalions of Pioneer and Train Guards, the 1st, 2nd, and 3rd Railway Regiments, the 1st Telegraph Battalion, etc. Berlin is the seat not only of the Commander-in-Chief of the Mark of Brandenburg, but also of the 1st Army Inspector, the Chief Commander of the Guards, and the Commander of the 3rd Army Corps.—The 3rd Grenadier Guards are quartered in Charlottenburg, and a battalion of Riflemen of the Guards in Gross-Lichterfelde.

water-courses, and are beginning to encroach on the surrounding plain, raised some 30 or 40 ft. higher. The city consists of twenty-one different **QUARTERS** (*Reviere*), divided into 388 **DISTRICTS** (*Bezirke*). The oldest quarters are *Alt-Berlin* (on the right bank of the Spree, bounded by the Ringbahn), *Alt-Kölln* (on an island in the river), *Friedrichswerder* (on the left bank of the Spree, between the Arsenal and the Spittel-Markt), and *Neu-Kölln* (the Wall-Strasse and its neighbourhood). These form the heart of the city and were originally enclosed by fortifications. Beyond them is a second zone, bounded until 1868 by a wall 9 M. in length (almost corresponding with the present 'Stadttring' of the electric tramway, p. 14). On the left bank of the Spree this zone embraces the districts of *Dorotheenstadt* (stretching on the S. to the Behren-Strasse), *Friedrichstadt* (to the S. of the Behren-Strasse), and *Luisenstadt* (to the E. of the Linden-Strasse); while on the right bank are the *Friedrich-Wilhelmstadt* (to the W. of the Friedrich-Strasse), the *Spandau Quarter* (extending eastwards from the Friedrich-Strasse to the Prenzlauer-Tor), the *Königs-Viertel* (from the Alexander-Platz to the Prenzlauer-Tor on the N. and to the Landsberger-Tor on the E.), and the *Stralau Quarter* (between the Landsberger-Tor and the Schillings-Brücke). The two last-named districts encroach upon the outermost zone, which includes the following suburbs, incorporated in 1861: on the left bank, the *Tiergarten Quarter* (between the Stadtbahn stations of Tiergarten and Bellevue), the *Lower Friedrichs-Vorstadt* (between the Tiergarten and the Landwehr Canal), *Schöneberg* (to the S. of the Spree, between the station at the Zoological Gardens and the Potsdam Railway), the *Upper Friedrichs-Vorstadt* (between the Königgrätzer-Strasse and the Landwehr Canal), *Tempelhof* (to the S. of the canal and to the E. of the Potsdam Railway), and the *Outer Luisenstadt* (to the E. of the Luisenstadt Canal between the Landwehr Canal and the Spree); on the right bank, *Moabit* (between the Spree and the Spandau Canal), *Wedding and Gesundbrunnen* (to the extreme N.W. and N.), *Oranienburg* (between the Spandau Canal and the Brunnen-Strasse), and *Rosenthal* (between the Brunnen-Strasse and the Prenzlauer-Allee).

The government of the city is shared by the Royal Police Department, the Civic Magistracy, and the Town Council, under a Chief Burgomaster and a Burgomaster. The magistracy consists of 34 members, of whom 18 are salaried. There are 144 town councillors. The municipal revenues for 1904 were estimated at 6 $\frac{3}{4}$ millions sterling. — Berlin is divided into six electoral districts for the Reichstag (Imperial Diet), and four for the Landtag (Prussian Chamber of Deputies), in the latter of which it is represented by nine deputies.

History. Berlin first appears in history in the early part of the 13th cent., when it was already a double town of some import-

ance (Berlin and Kölln). In all probability the original Wendish settlements had been taken possession of by German colonists at the end of the preceding century. The name also is doubtless of Wendish origin, and its connection with the bear (*Bär*) which appears in the city arms is merely an etymological fancy of later date. The name of *Kölln* is mentioned for the first time in a document of 1237, that of *Berlin* in 1244, after which the town soon began to be regarded as one of the most considerable in the Mark, ranking with Brandenburg (p. 208), the residence of the Margraves. The two towns were united in 1307, and by their prudent policy during the troublous times of the 14th cent. raised themselves to a position of great importance. Berlin-Kölln even became head of a confederation of towns of the Mark, which it represented in dealings with the Hanseatic League. Such a position, however, almost amounting to the independence of a free imperial town, could not be maintained against the might of the *Hohenzollern* family, who became masters of the Mark in 1415. In consequence of its unsuccessful opposition to *Frederick 'with the Iron Tooth'* (1440-70), the second Elector, the town was deprived of its privileges (1442, 1448), and a fortified castle was erected to keep it in check. *Elector John Cicero* (1486-99) made Berlin-Kölln his permanent abode, and since that period the fortunes of the town have been interwoven with those of the Hohenzollern family and their other dominions. In 1539 the townspeople and *Joachim II.* (1535-71) embraced the Reformed faith. This splendour-loving prince and his successor *John George* (1571-98) began the alteration and extension of the palace in the Renaissance style.

To *FREDERICK WILLIAM*, the 'Great Elector' (1640-88), the founder of the modern Prussian state, Berlin is chiefly indebted for its modern importance. He incorporated the new settlement of *Friedrichswerder* with Berlin-Kölln, fortified the city on the Dutch system (1658-83), and founded the new town, which he named *Dorotheenstadt* in honour of his wife. The forest which extended on this side of the town nearly as far as the Spree was now removed, and on its site was planted a double avenue of lime-trees, on each side of which gradually sprang up the handsome modern street named *Unter den Linden* (p. 56). Owing to the introduction of foreign settlers, particularly of French Protestant refugees (after the Revocation of the Edict of Nantes in 1685), the population of the town increased to 20,000. It now became the seat of an independent industrial activity, while the Court zealously promoted artistic enterprise and strove to embellish the town, chiefly with the aid of Dutch architects. The nucleus of the royal library and art-collection was also formed at this period.

Frederick III. (1688-1713), who became KING *FREDERICK I.* in 1701, erected the *Friedrichstadt*, constituted Berlin a royal resi-

dence, and united the administration of the five quarters of the city. In 1694 he founded the *Academy of Art*, and in 1700 the *Academy of Science* (p. 58), the first president of the latter being the celebrated *Leibnitz*; while in the province of architecture he was fortunate in obtaining the services of *Andreas Schlüter* (b. at Hamburg in 1664, d. at St. Petersburg in 1714), the greatest artist of his period. First employed as a sculptor on the *Lange Brücke*, in the *Royal Palace* (p. 66), and on the *Arsenal* (p. 60), begun by *J. A. Nering* (d. 1695), Schlüter afterwards erected the *Palace of Charlottenburg* (p. 184), and in 1699 began the reconstruction of the *Royal Palace*, which was not completed until long after his death. He was also the sculptor of the *Equestrian Statue of the Great Elector* (p. 71) in 1703. In 1710 the population, which had been steadily augmented by French and Walloon immigrants, was 61,000.

Under the patriarchal government of *FREDERICK WILLIAM I.* (1713-40) the city made no less substantial, though less striking progress. This monarch enlarged the *Friedrichstadt* and the *Dorotheenstadt*, and added the N. and E. suburbs to the town. He also completed the royal palace. All these operations, however, were conducted in so economical a spirit, that the buildings are generally insignificant in appearance. In 1740 the population had increased to 91,000, including 2000 Bohemian Protestants.

FREDERICK THE GREAT (1740-86) was unwearied in his efforts to extend and embellish his capital, though he seldom made it his residence. In *G. W. von Knobelsdorff* (1699-1753) he found an architect who was eminently capable of executing his plans. Thus in 1743 he completed the *Opera House* (p. 59) in a noble, almost classical style, which presented a marked contrast to the capricious and degraded taste of the age. As the great monarch, however, had a strong predilection for designing his new buildings in person, and for materially altering the designs submitted to him, he found the less independent successors of Knobelsdorff more subservient to his wishes. The *Palace of Prince Henry* (now the University; p. 58), the *Church of St. Hedwig* (p. 60), the *Royal Colonnades* (p. 153), the *Library* (p. 59), and the *Domed Towers* in the *Gendarmen-Markt* (p. 122) are the principal edifices of this period. Frederick also presented his citizens and officials with several hundred building-sites, but characteristically insisted that, however modest the houses erected on them might be, they should present palatial façades towards the street. Commerce and industry (banking, maritime commerce, the manufacture of china, silk-culture, weaving) were fostered; the Academy of Sciences, under the auspices of French savants, awoke to new life; and the collections of art were materially increased. At the same time a new intellectual era began to dawn, and to this period belong the authors *Lessing*

(1729-81), *Moses Mendelssohn* (1729-86), and *Nicolai* (1733-1811), and the painter and engraver *Chodowiecki* (1726-1801). Although Berlin suffered severely during the Seven Years' War, having been twice occupied by foreign troops (1757 and 1760), the population had increased by the end of Frederick's reign to 145,000.

Under FREDERICK WILLIAM II. (1786-97), Frederick's successor, the population increased much more rapidly, and in the year 1800 it amounted to no fewer than 172,000. Considerable progress was also made in the province of art. In 1793 *C. G. Langhans* (1733-1808), following the example of Knobelsdorff, erected the *Brandenburg Gate* (p. 56) in the classical style, while *G. Schadow's* Quadriga, with which it was adorned, achieved a new triumph in the province of sculpture. The architects *Gentz* and *Gilly* also adopted the classical style, while *J. A. Carstens*, a native of Schleswig, who began his career in 1788 as professor at the Berlin Academy, inaugurated the revival of classical taste in painting. The theatre, formerly devoted to French plays, was now dedicated to the national German drama, which was zealously cultivated from the year 1796 onwards under the auspices of *Iffland* (d. 1814).

The Napoleonic disasters by which Berlin was overtaken during the reign of FREDERICK WILLIAM III. (1797-1840) presented only a temporary obstacle to the progress of the city. The crushing impression produced by the defeat of the Prussian army in 1806 and by the French occupation of the city, which lasted till the end of 1808, was largely counterbalanced by the foundation of the *University* in 1809. After the establishment of peace in 1815, art, science, and commerce began to flourish anew. The university took the highest rank among the learned institutions of Germany; *William* and *Alexander von Humboldt*, *Karl Ritter*, *Hegel*, *Savigny*, *Schleiermacher*, *Böckh*, *Lachmann*, and many other famous men lived and worked at Berlin; and the dramatic art also attained a high standard. At this period the most distinguished architect was *Friedrich Schinkel* (1781-1841), who was equally capable as a painter, as his sketches for the frescoes of the hall of the old museum testify (see p. 73), and many admirable buildings, both in the classical and Gothic style, were erected by this great master in Berlin and the environs. It was his aim to build as the ancient Greeks would have built had they lived among us, and it was due to his teaching that the foundation-stone of a national artistic revival was laid. He was the architect of the *Royal Guard House* (1818; p. 60), the *Royal Theatre* (1821; p. 121), the *Old Museum* (1828; p. 72), the *Academy of Architecture* (1834; p. 141), the *Werder Church* (in the Gothic style), the *Monument on the Kreuzberg*, and the *Palace of Count Redern* (p. 56) at Berlin, of the *Palaces of Babelsberg* (p. 201),

Gliencke (p. 200), and *Charlottenhof* (p. 198), and the *Church of St. Nicholas* at Potsdam (p. 194), while his numerous designs exercised no inconsiderable influence on the architecture of other countries. Berlin architects long counted it the highest fame to be reckoned among his pupils. As Schinkel reigned supreme at Berlin in the province of architecture, so did *Christian Daniel Rauch* (1777-1857) in that of sculpture, eclipsing his senior, G. Schadow, and still more so his contemporary, *Fr. Tieck*. In him the hero-worship of the period of the wars of independence found an admirable illustrator, and portrait-sculpture now received a new impulse. Far inferior to these architects and sculptors were the painters of this period (*Wach, K. Begas, Hensel, Klöber, K. Blechen, and F. Krüger*), whose names are hardly known out of their native place.—The long years of peace in the latter part of this reign contributed materially to the external prosperity of Berlin. Commerce and industry, the latter stimulated by the exertions of *Beuth*, were greatly benefited by the construction of highroads, the foundation of the *Zollverein*, and the abolition of the monopoly of the guilds; and the city now began to lose the official and garrison-like air with which it had hitherto been pervaded. In 1838 the railway to Potsdam was opened. From 201,000 in 1819 the population had in 1840 increased to 329,000.

During the following reign, that of *FREDERICK WILLIAM IV.* (1840-61), the cultivation of art seemed likely to progress far more rapidly. The favourable conditions of that monarch's reign were enhanced by the enthusiasm and refined artistic taste of the king himself, who often acted as his own architect. The prospect, however, was not entirely realised. The building of a cathedral, the king's favourite project, and of the royal burial vault (*Campo Santo*) was never carried out; and although the architecture of the city was enriched by the completion of the New Museum, the dome of the palace, and numerous other edifices, most of them lack the imposing grandeur of Schinkel's creations. The leading architects of this period were *F. A. Stüler* (d. 1865), to whom most of the government-buildings were entrusted, *Soller* (d. 1853; *St. Michael's Church*; p. 146), *C. F. Langhans* (d. 1869; remodelling of the Opera House; p. 59), *Strack* (d. 1880; *St. Peter's*; p. 147), *Knoblauch* (d. 1865), and *Hitzig* (d. 1881), the last two chiefly eminent in the field of domestic architecture. — In the department of painting also the revival which had been anticipated from the presence of *Cornelius* (from 1841; d. 1867; p. 116) and *Kaulbach* (d. 1874; p. 76) was never realised; while the originality of *Ad. Menzel* (p. 52) was not duly appreciated. To the labours of *Rauch*, on the other hand, whose masterpiece, the statue of Frederick the Great, is justly admired, and to those of his numerous pupils (*Drake, Bläser, A. Wolff, Kiss, etc.*), the art of sculpture was indebted

for its high repute during this reign. — After the introduction of railways Berlin increased rapidly in importance as a commercial and industrial centre. In 1849 the population was 424,000, and in 1860 it had increased to 496,000.

During the reign of the EMPEROR WILLIAM I. (Prince Regent from 1858, King 1861-88) the prosperity of Berlin made still more rapid strides. In 1871, indeed, began that marvellous activity in industry and commerce which has obtained for Berlin a place among the great capitals of the world with a rapidity hitherto unknown except in the case of American towns. The population (826,000 in 1871, 1,000,000 in 1877, 1,500,000 in 1888) was trebled, and by the end of the 19th cent., under the EMPERORS FREDERICK III. (1888) and WILLIAM II. (ascended the throne June 5th, 1888), it had risen to a sum total (including the adjacent suburbs) of 2,500,000.

ART also has revived, especially in the department of architecture. The Rathaus or Town Hall (begun in 1859; p. 149), the Exchange (p. 155), and the Synagogue (p. 151) were the first of a long series of imposing edifices, in which a complete revolution in taste manifests itself. The prevailing tendency is to attach more importance to solidity of material and the artistic ornamentation of the interior, and to use colour more freely. Since 1870 the classic tradition of Schinkel has been supplanted by a strong leaning towards the Renaissance, though the Italian style proper has seldom been followed. The baroque-like forms of the later German Renaissance were found more congenial, and the pronounced baroque style associated with the name of Schlüter became ultimately the dominating feature in domestic architecture. The Building of the Imperial Diet (p. 170), by *Wallot*, marks a distinct advance in the standard of architectural forms. The Italian baroque style applied in the new Cathedral (p. 64) makes a somewhat foreign impression. On the other hand mediæval styles of architecture have been most in vogue for the numerous churches built since 1890, especially the Romanesque style, which is well illustrated in the Emperor William Memorial Church (p. 183). Mediæval forms, especially those characteristic of the brick architecture of the Mark of Brandenburg, have also been preferred for barracks and for such public institutions as the Charité (p. 164) and the Central Post Office (p. 150). More important than these examples of varying fashion in architecture are the great creations produced by the specific demands of modern times, such as the railway stations with their enormous departure-halls (nearly all entirely rebuilt since 1870), the hospitals built on the pavilion system, and especially the palatial business offices and warehouses. This last type of building, which has already changed the appearance of whole streets, was initiated by *Kayser & von Grossheim* in the Rosen-Strasse (p. 151), and carried to its height by *Messel* in Wertheim's Emporium (p. 124). The

so-called 'modern style', as illustrated in the shops and offices by *Rieth*, may also be mentioned here. Suburban villas show a leaning towards forms borrowed from England and the North of Europe. The Ministerial Offices (pp. 122-24), the Chamber of Deputies (p. 136), the Royal Stables (p. 71), the Emperor Frederick Museum (p. 85), and other palatial edifices usually follow the beaten track. *Ludwig Hoffmann*, the designer of the High Court of Justice at Leipzig who has held the post of city-architect since 1896, has adopted a happy compromise, typically exemplified in the schools, hospitals, municipal offices, and baths built under his supervision. *Lucas, Adler, Ende, Gropius, Cremer & Wolfenstein, Raschdorf, Schwechten, Otzen, Grisebach*, and *Ilne* may also be mentioned among the creators of the most successful buildings of recent date. — In sculpture *Siemering* and *Schaper* adhered to the noble repose of the school of Rauch, while the gifted *Reinhold Begas* exhibits a pictorial style, with motives bordering on the baroque. The wholesale production of monumental statuary has rather expanded the field of sculpture than added to its intrinsic merit. Among the many younger masters may be mentioned *Eberlein, Herter, Brütt, Manzel, Lessing*, and *Uphues*. — In painting the movement towards monumental art expected after the summoning of *A. von Werner* to Berlin in 1871 did not take place. The fine paintings in the dome of the Arsenal are by *F. Gesellschaft*, and the mural paintings in the entrance-hall of the Rathaus are by *Mühlenbruch*, while *Hugo Vogel* has also produced important series of works. The first place in the Berlin art circles was for a long period held by *A. von Menzel* (d. 1905). Among other masters in the front rank may be mentioned the genre-painters *L. Knaus, Karl Becker*, and *Paul Meyerheim*; the landscape-painters *Hertel, Bracht*, and *Ludwig*; and the portrait-painters *G. Richter, Gussow*, and *Scheurenberg*. *Max Liebermann* started an 'impressionist' movement, and has been followed by *L. von Hofmann, Hans Herrmann*, and *Leistikow*, the landscape-painters, *R. Lepsius*, the portrait-painter, and many others among the younger artists.

Contemporaneously with the rise of architecture the APPLIED ARTS, which since the misfortunes of Napoleon's time had made no progress, received a stimulating impetus. This was initiated by the completion of the interior of the Rathaus by *Bernhard Kolscher*, in which can be traced a change from the style of Schinkel to that of the Renaissance. The increasing prosperity of the town after 1870 caused a demand for more luxurious and more artistic domestic interiors. The *Museum of Industrial Art* (p. 132), founded in 1868, made its influence strongly felt in this field. The increased activity in this branch of art is shown not only by the extraordinary multiplication of artistic upholsterers and the like, but also by the long list of excellent artists who devote themselves in whole or part to deco-

native art. Among these may be mentioned, besides architects, the painters *Doepler*, *Koch*, *Lechter*, and the sculptors *O. Lessing*, *Wiedman*, and *Vogel*. Fine specimens of typographical work and book illustration are produced by the Government Printing Office, the painter *Sattler*, and others. Chandeliers and artistic designs in brackets for gas and electric lighting are nowhere better made than in Berlin; while cabinet-making and carpet-weaving hold a high place among the industries of the city. The arts of the jeweller, the goldsmith, and the silversmith, enamelling, the production of stained glass, and the manufacture of brass and bronze articles, are also carried on very successfully. The Royal Porcelain Factory is mentioned at p. 181.

As regards the **General Aspect**, Berlin suffers from the dead level of its site, and also, since three-quarters of its buildings are quite modern, from a certain lack of historical interest. The Church of St. Nicholas (p. 148), the Church of St. Mary (p. 151), the Kloster-Kirche (p. 152), and the Chapel of the Holy Ghost (p. 150) are practically the only buildings remaining of the old town (p. 46), which consisted of some narrow, crooked streets of dwelling-houses (pp. 147, 152), and a few larger cloisters and hospitals grouped round the two Town Halls. With improved means of locomotion the inner town has now gradually become the commercial nucleus of Berlin, like the City in London. Immense and palatial buildings have arisen, occupied from floor to ceiling by business offices and warerooms alone. The approaches to the old town have been widened, new ones have been built, and the Spree has been cleared of obstructions. The neighbourhood of the *Royal Palace* (p. 66) has been remodelled in harmony with the baroque forms of the palace itself. The Lustgarten, the Opern-Platz, and the Linden together form a broad and magnificent thoroughfare of the first rank, such as may possibly be paralleled in Vienna, but certainly not in either London or Paris. The street known as *Unter den Linden* (p. 56), which had hardly lived up to its ancient reputation, has again become one of the chief arteries of traffic. The old houses are disappearing, magnificent hotels and business premises have sprung up, while the avenues of trees and the footpaths have been altered and modernised. The system on which the *Friedrichstadt*, to the S. of the Linden, is laid out, points to its origin in the mere will of the sovereign (p. 47). The regular streets crossing each other at right angles were not caused by the needs of traffic; the few squares, such as the Gendarmen-Markt, have been arbitrarily inserted. Here also, however, the old houses have been replaced by magnificent new buildings, notably in the chief streets. The Behren-Strasse, the chief residence of the diplomats down to 1870, the Mauer-Strasse, and the Kanonier-Strasse, all now contain numerous banking-houses

and insurance offices. The Spittel-Markt and the Hausvoigtei-Platz (p. 142) are commercial centres, while the invasion of the residential quarters by business premises progresses steadily towards the W. and already extends far up in the neighbourhood of the Leipziger-Strasse.

Neither the expansion of the town in the 18th century, nor the system of building adopted in 1860, was conducive to originality or variety in the different quarters. For miles the whole ground was systematically marked out, without any great consideration of the characteristic difference between the wide main arteries and such smaller side-streets as might be found necessary. The enormous prices of the large building-lots, which were generally very narrow in proportion to their depth, necessitated the building of high houses with narrow courts. All over the town we find on the same plots expensive residences in front and cheaper ones behind, thus causing a great mixture of all classes of the inhabitants, and great monotony of street effects. It is only within recent years that some of the suburbs have been laid out on the villa-system.

Just as in London, Paris, and other capitals, so in Berlin, the upper classes tend on the whole to live in the W. end of the town, while the E. end is given over to factories and workshops. The SOUTH-EASTERN QUARTER is the seat of the more skilled industries, such as cabinet-making and the manufacture of articles in bronze and other metals. The place of the old building-yards and factories is gradually being taken by the so-called *Höfe*, huge, many-storied buildings, often enclosing three or four interior courts, and airy and well lighted from floor to ceiling, while the motive power for the machinery is furnished by steam or electricity. Similar erections serve as warehouses for industrial samples sent from every part of Germany. The permission to run their waste into the Spree being denied them, all the tanneries, fulling-mills, and dye-works situated on the river will soon be transplanted to the upper Spree at Köpenick (p. 204). Single imposing buildings, such as hospitals and churches, are to be seen more towards the centre of the town, and large barracks are found in the S. quarters, near the large parade-ground on the Tempelhofer Feld, which here marks the limit of the town's development. — The NORTH-EASTERN QUARTER is the seat of the home woollen and clothing industries, and contains little worth seeing. The Friedrichshain (p. 154), however, forms a pleasant oasis here. Farther out is the Central Slaughter House, with its attendant industries.

The NORTHERN QUARTER was from 1860 to 1880 the seat of great machine works and foundries. Since then the manufactories have been transferred to the N.W. as far as the neighbourhood of Tegel, and the buildings containing the Physical Science Schools and their collections now stand on the site of the old royal iron-foundry. In the

extreme N. are the suburbs of *Pankow* and *Schönhausen*, with its park. — The NORTH-WEST QUARTER is being given over more and more to barracks, courts-of-law, medical institutes, and hospitals. The district of *Moabit* is surrounded by them, while the *Hansa Quarter* (p. 177), which lies beyond the Spree and adjoins the park of Schloss Bellevue, can boast of several streets of high-class residences.

The WESTERN QUARTER is the favourite residence of the well-to-do inhabitants on account of its proximity to the Tiergarten. In place of the large park and small villas which once surrounded the woods, the aristocratic *Tiergarten Quarter* has arisen since 1850, with its handsome villas, gardens, and private roads, stretching on the S. to the Landwehr Canal and on the W. to the Zoological Garden. The gardens, however, are gradually disappearing before the encroachments of bricks and mortar, the ground to the S. of the canal being almost entirely built over. In the *Potsdamer-Strasse* the business life of the *Leipziger-Strasse* extends as far as *Schöneberg*. The *Kurfürsten-Damm*, a magnificent street beginning on the S. side of the Zoological Garden, runs to the S.W. to the Grunewald. The surroundings of the *Grunewald* (p. 136), which marches with *Halensee*, are given over to villas. To the N. the W. end of Berlin borders on *Charlottenburg*, to the S. on *Schöneberg* and *Wilmersdorf*, the space once intervening between the city and these suburbs being now entirely built over.

Almost every part of Berlin offers a pleasing picture. Its streets enjoy a model cleanliness, and a system of main drainage, radiating in twelve directions, carries off all its sewage to distant fields. There are few dark lanes or alleys even in the oldest parts of the city. Nearly all the newer houses have balconies, gay in summer with flowers and foliage. The public squares are embellished with gardens, monuments, and fountains, and the newer churches also are generally surrounded by small pleasure-grounds. The numerous bridges are nearly all beautified by sculpture. The centres of traffic, such as the Jannowitz-Brücke and the Trebbiner-Strasse, with their network of railway-lines, and the navigation on the river, offer scenes of remarkable animation.

1. Unter den Linden. Platz am Opernhaus.

The handsomest and busiest part of Berlin, which likewise comprises the most interesting historical associations, is the line of streets extending from the Brandenburg Gate to the Royal Palace, consisting of ***Unter den Linden** (Pl. R, 20, 23), the *Platz am Opernhaus*, and the *Platz am Zeughaus*. The Linden, a street 198 ft. in width, deriving its name from the lime-trees (interspersed with chestnuts) with which it is planted, resembles the Boulevards of Paris, although inferior in length, and is flanked with handsome palaces, spacious hotels and restaurants, and attractive shops, which during the last decade have gradually replaced the older buildings (see p. 53). The Linden is to Berlin what Bond Street and Piccadilly are to London, the corner of the Friedrich-Strasse presenting a most animated picture, especially in the afternoon and evening. The length of the street from the Brandenburg Gate to the Monument of Frederick the Great is about $\frac{2}{3}$ M., to the palace-gate about 1 M.

The ***Brandenburg Gate** (Pl. R, 20, 19), at the W. end of the Linden, forms the entrance to the town from the Tiergarten (see p. 170). It was erected in 1789-93 by *C. G. Langhans* in imitation of the Propylæa at Athens, and has five different passages, separated by massive Doric columns. The material is sandstone. The structure (85 ft. in height, including the figure, and 205 ft. in width) is surmounted by a *Quadriga of Victory*, in copper, by *G. Schadow* (1781-94). This was taken to Paris by the French in 1807 and destined to adorn the triumphal arch in the Place du Carrousel, but it was restored in 1814. The iron cross (under the eagle) was added after its return. The gate is flanked with handsome open *Colonnades* for foot-passengers, built by Strack in 1868; the statue of Mars in that to the S. is by *Schadow*.

TRAMWAYS (pp. 15-22) run from the Brandenburg Gate and the Reichstag Building (No. 13 from the latter only) to the Anhalt Station (Nos. 1, 7, 14, 15), Charlottenburg N. (9, 13), Friedrich-Strasse Station (13, N, O), Gesundbrunnen (23), Hackescher Markt (52), Halle Gate (1, 7, 14, 15), Lehrte Station and Moabit (7, 9, 13, 14, 15, 23, 24), Lützow-Platz (52), Museum Island (N, O), Neues Tor (51), Nollendorf-Platz (51), Opern-Platz (13), Potsdam Gate (1, 7, 9, 14, 15, 23, 24, 51, 52), Rixdorf (7, 15), Silesian Station (1, 9), Schöneberg (23, 24, 51), Spittelmarkt (9), Stettin Station (51), Zoological Gardens (O).

Between the gate and the beginning of the Linden lies the **PARISER-PLATZ**, so named after the victories of 1814, and embellished with pleasure-grounds. No. 3a, on the S. side, is the *Adelige Casino*, the property of the 1st Regiment of Foot-Guards at Potsdam. No. 5, on the N. side, is the *French Embassy*.

UNTER DEN LINDEN, No. 1 (S. side), at the corner of the Pariser-Platz, is the *Palace of Count Redern*, built by Schinkel in 1833

and now being transformed into a hotel. On the right, beyond it, diverges the Wilhelm-Strasse (p. 122). No. 3, the *Hôtel Royal* (p. 3), contains the offices of the *Berliner Lokal-Anzeiger*, where the latest telegrams and original illustrations of events of the day are exhibited. No. 4, farther on, with a sculptured frieze by Eberlein, is the office of the *Minister of Religion and Education*; Nos. 5 & 6 form the imposing *Hôtel Bristol* (Pl. a); No. 7 is the palace of the *Russian Embassy*, erected by Knoblauch in 1840-41. No. 73, on the N. side, is occupied by the *Minister of the Interior*.

At No. 68a, on the N. side, is the **Aquarium* (Pl. R, 20, 23; entrance in the Schadow-Str.), founded by *Prof. Brehm*, and opened in 1869. Director, *Dr. Hermes* (adm., see p. 36; catalogue 50 pf.).

The collection is exhibited in a grotto-like corridor about 300 yds. in length, which occupies two floors. We first enter the *Reptile House*, which contains gigantic lizards and snakes of all kinds, some of the poisonous varieties attaining a length of 12 ft. The *Geological Grotto*, which comes next, contains birds (gulls, cockatoos) and a large seal. This is followed by the large *Bird House*, among the inmates of which the weaver-birds are specially worthy of notice. Here also are the cages of the anthropoid apes, and, to the left and right of the entrance, tanks containing salamanders, crocodiles, and tortoises. After these comes the *Aquarium* proper, with an excellent collection of fresh and salt water fish. We finally descend, with breeding-tanks for salmon and trout on either side, to the lower rooms, containing other curiosities of the deep and a refreshment-bar.

Farther along the Linden, on the S. side (Nos. 17 & 18), is the *Hôtel Westminster*, with a café (p. 12). Behind this, in the Behren-Str. (No. 55), which we may reach through the arcade called the *Linden-Galerie*, is the *Metropol-Theater* (p. 29). Then follows (Nos. 22 & 23), near the Friedrich-Str., the *Passage* or *Kaiser-Galerie* (Pl. R, 23, 22), built in 1869-73 by *Kyllmann & Heyden*, which leads to the corner of the Friedrich-Strasse and Behren-Strasse (p. 120). The façades within and without are finished with terracotta in a rich Renaissance style. The arcade (24 ft. broad, 40 ft. high) contains shops, the *Kaiser-Panorama* (stereoscopic views; open 9 a.m. to 10 p.m., 20 pf.), and the *Passage Panopticum* (p. 29).

TRAMWAYS from the Gendarmen-Markt (S. E.) see p. 121; from the corner of the Charlotten-Str. and Dorotheen-Str. (N. E.) see p. 162.

Beyond the Friedrich-Strasse, on the S. side (No. 26), is the *Café Bauer* (p. 12), with wall-paintings by A. von Werner, A. Hertel, and others. Farther on (No. 32) is the *Carlton Hotel* (Pl. o) and (No. 35) the handsome building of the *Diskonto-Gesellschaft*, by Ende & Bückmann (comp. p. 119). — On the N. side (No. 39) stands the *Grand Hôtel de Rome* (p. 3). Close by, Charlotten-Str. 43, is the building of the *Society of German Engineers*, by Reimer & Körte.

At the E. end of Unter den Linden rises the **Monument to Frederick the Great* (Pl. R, 23), 44 ft. in height, an impressive

and masterly work by *Rauch*, erected in 1851. On the top the great king is represented on horseback, with an ermine mantle and his crutch-handled stick. The pedestal is divided into three sections. The uppermost section contains scenes from Frederick's life and figures of Moderation, Justice, Wisdom, and Strength at the corners. At the corners of the central section are four equestrian figures: Prince Henry of Prussia and Duke Ferdinand of Brunswick on the E., and Generals Zieten and Seydlitz on the W. Between these are placed spirited lifesize groups of other contemporaries and officers of the king, including Prince Augustus William and Keith (E. side), Kleist, Winterfeldt, and Taentzien (N. side), Leopold of Anhalt-Dessau and Schwerin (S. side), Lessing, Kant, and Graun (W. side). The lowest section contains the dedication and the names of other distinguished men, chiefly soldiers of the time of Frederick.

To the right (S.) of the monument is the **Palace of Emperor William I.** (Pl. R, 23; adm., see p. 37), erected by *C. F. Langhans* in 1834-36, with a balcony supported by four Doric columns. The decorations of the interior are by *Strack*. Entrance on the right side.

Interior. The GROUND FLOOR contains the simple rooms of the Emperor, crowded with furniture and souvenirs of all kinds. The *Fahnenzimmer*, to the E. of the main entrance, contains a picture by *Camphausen* (William I. entering Berlin in 1871). Beyond the Ministers' Room is the Emperor's *Study*, from the corner-window of which he was wont to watch the passing guard. It is preserved unchanged and contains many reminiscences of the old Kaiser. Behind the library is the bedroom (not shown) in which he died on March 9th, 1888. — The STAIRCASE is adorned with three Victories by *Rauch* and other sculptures. — On the UPPER FLOOR are the *Apartments of the Empress Augusta*, including her *Study*, containing a picture by *Pesne* of Frederick the Great as a child, and the room (not shown) in which she died on Jan. 7th. 1890. — The W. part of this floor is occupied by the handsome *Reception Rooms*.

Opposite the palace to the N. is the 'Academy Quarter' (Pl. R, 23), where new buildings are being erected for the *Academy of Science* (founded after Leibnitz's plan in 1700, see p. 48), the Royal Library (p. 59) and the University Library (p. 59). The *Academy of Art*, which was established here in 1694 under Frederick I. by Terwesten and Schlüter, is to be removed. New Academy of Art in Charlottenburg, see p. 184.

The **University Buildings** (Pl. R, 23), formerly the palace of Prince Henry, brother of Frederick II., built by the elder Boumann in 1748-66 and fitted up in 1809 for the then recently-founded university (*Friedrich Wilhelms-Universität*), were remodelled in the interior in 1891. In 1903-4 the university was attended by ca. 7500 students and 6350 'hearers', and had a teaching-staff of about 415. The front garden is adjoined by seated figures of *William* (d. 1835) and *Alexander von Humboldt* (d. 1859), the former by Paul Otto, the latter by R. Begas. In the garden itself is a marble statue of

the physicist *Helmholtz* (d. 1894), by Herter (1899), which is to be accompanied by another of the historian *Heinrich von Treitschke* (d. 1896), by Siemering. The handsome Aula was formerly the banqueting-hall of Prince Henry and contains busts of celebrated professors. — Behind the W. wing is the *University Garden*, with a collection of the chief medical and industrial plants. In the chestnut grove between the garden and the Singing Academy is a bronze statue, by Hartzer, of *Mitscherlich* (d. 1863), the chemist; opposite, in the Dorotheen-Str., is a colossal bust of *Hegel*, the philosopher (d. 1831), by Bläser.

Adjacent, to the N., are several institutes connected with the university. Dorotheen-Str. 5 is the *Christian Museum* (adm. see p. 36): Christian inscriptions, funeral and other monuments, and ecclesiastical vessels including both originals and copies of works of all periods of church-history, especially of Christian antiquity. — The *University Library*, Dorotheen-Str. 9, is to be transferred to the new building now under construction in the Academy Quarter (p. 58). — In the Georgen-Str. 34-36 are the *Geographical Institute* and the *Institute and Museum of Oceanography* (director, Professor von Richthofen), where lectures on maritime subjects are given on winter evenings (25 pf.).

The **Royal Library** (*Königliche Bibliothek*; Pl. R, 23, 22), behind the Palace of Emp. William I. and facing the Opern-Platz, was erected in 1775-80 by Boumann the Younger from plans drawn by Unger, and is one of the most effective rococo structures in Berlin, though sometimes likened to a chest of drawers. The building is copied from the Winter Riding School of the Vienna Hofburg. The motto below the cornice, 'nutrimentum spiritûs', was selected by Frederick the Great. Director, *Prof. Wilmanns*. Adm., see p. 38.

The Library, which was founded in 1661, now contains about 1,000,000 vols. and 30,000 MSS. Among the chief treasures may be mentioned part of the MS. of *Luther's* translation of the Bible; early impressions of the ninety-five Theses of 1517 and other works of Luther; *Melanchthon's* report of the Diet of Worms; *Joh. Agricola's* letter from Eisleben on Luther's death; *Gutenberg's* 42-line Bible on parchment, of 1450, the first large book printed with movable types; the *Codex Wittekindi*, a MS. of the Gospels of the 8th cent., said to have been presented by Charlemagne to the Saxon duke Wittekind; water-colour portraits by *Lucas Cranach*; Chinese books; a small octagonal Koran; important musical works, etc. Some of the older pieces of music are of great historical interest.

Opposite the Library is the **Opera House** (Pl. R, 23; performances, see p. 26), erected by *Knobelsdorff* in 1741-43, and restored by *C. F. Langhans* after a fire in 1843. The building is disfigured by a number of iron staircases erected in 1904 to facilitate escape in case of fire. The tympanum contains an admirable group in zinc, by *Rietschel*: in the centre the muse of music; on the right the tragic and comic muses with the bantering satyr, the dramatic poet with the arts of painting and sculpture; on the left a dancing group with the Three Graces.

Between the Library and the Opera House stands a marble

monument, by Schaper, to the *Empress Augusta*, unveiled in 1895. The reliefs on the pedestal represent the nursing of the wounded in war and the education of children. In front of it is a huge vase presented by the Empress Augusta to the Emp. William I. on his 90th birthday (Mar. 22nd, 1887). — In the background is the Roman Catholic Church of *St. Hedwig* (*Hedwigs-Kirche*; Pl. R, 22), a simplified imitation of the Pantheon at Rome, erected by Frederick the Great in 1747-73. It was not till 1886-87 that the copper-sheathed dome was surmounted by the lantern and cross demanded by the spirit of the original design. The unfinished representation of the Adoration of the Magi in the pediment (1898, by N. Geiger) and the decoration of the interior with stained-glass windows are also the work of the last few years. Close by is the *Presbytery*, built in 1900 by Cremer & Wolfenstein in a tasteful baroque style. — *Dresdner Bank*, see p. 119.

Five **Statues* of famous generals by *Rauch*, over lifesize, embellish the square in front of the Opera House. Between the latter and the palace of the Empress Friedrich is *Blücher* (d. 1819), a bronze figure, 11 ft. high, with drawn sword, resting one foot on a cannon, erected in 1826, on a pedestal 13 ft. in height. To the left and right are bronze statues of *York* (d. 1830) and *Gneisenau* (d. 1831), both erected in 1855. In front of the guard-house are marble figures of *Bülow* (d. 1816) and *Scharnhorst* (d. 1813), erected in 1822. The pedestals are adorned with reliefs referring to the wars of 1813-15.

The *Royal Guard House* (*Königswache*; Pl. R, 23) was constructed by *Schinkel* in the Doric style in 1816-18 in the form of a Roman fortified gate. Adjoining it are three large cannon; the central one ('La belle Joséphine') was brought from Fort Mont Valérien at Paris in 1871 and has been rechristened 'Valeria'.

At the back of the guard-house is the *Ministry of Finance*. To the left of this, and farther back, is the *Singing Academy* (Pl. R, 23), erected in 1825 and renowned for the excellent acoustic properties of its concert-hall. The academy was founded by *Fasch* in 1791, and afterwards came under the management of *Zelter* (d. 1832). Concerts, see p. 29.

TRAMWAYS (see pp. 15-22) run from the Opern-Platz and from the Dorotheen-Str. (lines N and O) to the Brandenburg Gate (N, O, 13), Charlottenburg (N, 33, 54), Dönhoff-Platz (12, 13, 39), Friedrich-Strasse Station (12, 13, 34), Gesundbrunnen (34, 40), Görlitz Station (12, 13), Hackescher-Markt (33, 39, 40, 53, 54, 55), Halle Gate (34, 39, 53, 55), Kreuzberg (34), Lehrte Station and Moabit (12, 13), Lützow-Platz (33, 54), Potsdam Station (33, 40, 54), Rixdorf (53, 55), Schöneberg (40), Stettin Station (34), Zoological Garden (0, 33). — The lines 60, 61, 73, 80, running through the Französische Str. (S.), may also prove serviceable.

To the E. of the Royal Guard House (see above), and fronting to the S., is the **Arsenal* (*Zeughaus*; Pl. R, 23, 26), one of the

best buildings in Berlin, begun by *Nering* in 1694 and carried to completion by *Grünberg*, *Schlüter* (1698-99), and *De Bodt* (1706). It is a square structure, each side of which is 295 ft. in length, enclosing a quadrangle 125 ft. square. The exterior is richly adorned with sculptures by *Schlüter*. The bronze bust of Frederick I. above the main portal and the allegorical figures to the right and left are by *Hulot*. In 1877-80 the interior underwent a thorough alteration under the superintendence of *Hitzig* (d. 1881), and it was re-opened as a *Military Museum* and *Hall of Fame of the Prussian Army*. The artistic decoration was completed in 1891. The commandant of the Arsenal is *General von Usedom*, while *Dr. von Ubisch* is the curator of the collections (adm., see p. 36; official handbook 50 pf.).

The rooms of the GROUND FLOOR, unfortunately somewhat poorly lighted, are separated by handsome iron railings and adorned with mural paintings in grisaille (siege operations) by *Burger*. The rooms to the right (E.) of the vestibule contain the *Museum of Artillery*, those to the left (W.) are devoted to the *Museum of Military Engineering*.

The collection of artillery is nearly complete from the end of the 14th century onwards, though the number of fine artistic specimens is comparatively small. The following objects are specially worthy of attention: (to the right) old flint-lock muskets and orgues; No. 66. The 'Wild Man', the longest gun in the collection; No. 130 (in the corner), so-called golden cannon of 1641; adjacent, 17th cent. cannon made of leather; No. 157. richly chased 48-pounder, made at Lübeck in 1669 for Holland and discovered at Paris in 1814; Nos. 168, 169, 185, and 186 (between the pillars), cannon of the time of the Great Elector, the last covered with ornamentation; No. 203. Chinese gun, cast in 1689 by Verbiest, a jesuit (comp. p. 198); farther on, opposite a balloon-gun of 1870-71, a cannon dedicated to the Elector Albert Achilles, one of eleven cast by Jacobi in 1708 by command of King Frederick I.; No. 361 (near the end of the room), orgue used by Schill's volunteers, who made in 1809 a brave but unsuccessful attempt to free Prussia from the French yoke.

The Museum of Military Engineering (left side) contains models of objects connected with pioneering and artillery. Here also are models of old French fortresses (including Sedan and Paris), brought from Paris in 1814; model-plans of the battles of Düppel (1864), Königgrätz (1866), and St. Privat (1870); and a model of the Hohkönigsburg near Schlettstadt, in Alsace. — The sarcophagi designed by Schlüter for King Frederick I. and Queen Sophie Charlotte are also temporarily on view here (see p. 65).

Opposite the vestibule is the entrance to the glass-roofed COURT, the centre of which is occupied by a colossal marble figure of Borussia, by *R. Begas*. New acquisitions are usually exhibited here. The Chinese standards (above) and guns (to the left Nos. 241 and 249 by Verbiest) were captured in 1900. The *Heads of Dying Warriors on the keystones of the windows (widely known as the *Masks of Schlüter*) are very striking.

FIRST FLOOR. From the back of the court two flights of steps, adorned with sculptures by *R. Begas*, ascend to the HALL OF FAME, which occupies the N. wing of the UPPER STORY and consists of

three sections — the 'Herrscherhalle' in the middle and the two 'Feldherrnhallen' at the sides.

The 'Hall of the Rulers', which is 70 ft. square and nearly 70 ft. high, is lighted from the roof. The *Triumphal Procession on the dome, the large *Paintings in the spandrels (Resuscitation of the German Empire, War, Peace, and Valhalla), and the four Virtues of Rulers (Bravery, Justice, Wisdom, and Moderation) in the corners, are all by *Geselschap*. In the side-niches are the following paintings: Homage of the Silesian Estates in 1741, by *Camphausen*; Assembling of the Volunteers at Breslau in 1813, by *Bleibtreu*; Coronation of Frederick I. at Königsberg in 1701, by *A. von Werner*; and the Proclamation of the German Empire at Versailles in 1871, also by *Werner*. The sculptures include a marble Victory by *Schaper* (in the central recess, opposite the entrance), eight bronze statues of Prussian rulers from the Great Elector to the Emperor William I., by *Encke*, *Brunow*, *Hilgers*, *Hundrieser*, *Schuler*, and *Siemering*, and busts of Scharnhorst, Stein, Bismarck, and Roon.

The 'Halls of the Generals' are each adorned with six mural paintings of battles. Those in the hall to the left (W.) are the Battle of Turin (1706), by *Knackfuss*; the Passage of the Kurische Haß by the Great Elector (1679), by *Simmler*; the Battle of Fehrbellin (1675), by *Janssen*; Torgau (1760), by *Janssen*; Hohenfriedberg (1745), by *Janssen*; and Frederick the Great before the battle of Leuthen (1757), by *Roeber*. Those in the hall to the right (E.) are the Capitulation at Sedan (1870), by *Steffeck*; the Storming of St. Privat (1870), by *Bleibtreu*; the Meeting of King William and the Crown Prince at Königgrätz (1866), by *Hüntten*; the Allied Monarchs at Leipsic (1813), by *Schuch*; Waterloo (Belle Alliance; 1815), by *Bleibtreu*; and Düppel (1864), by *Roeber*. The plastic ornamentation includes colossal bronze busts of 32 eminent leaders of the Prussian army and four allegorical figures in marble. Two of the latter, by *R. Begas* ('Science of War' and 'Power'), are in the W. hall, and two by *Schaper* ('Enthusiasm' and 'Loyalty') in the E. hall. The busts were executed under the superintendence of R. Begas by various sculptors. Those in the hall to the left represent Sparr and Derfflinger, Schöning and Treffenfeld, Prince Leopold of Dessau and Schwerin, Keith and Winterfeld, Prince Maurice of Dessau and Gessler, Duke Ferdinand of Brunswick and Seydlitz, Prince Henry and Fouqué, Zieten and Belling. In the hall to the right are Blücher and Prince Louis Ferdinand, York and Courbière, Bülow and Kalckreuth, Taubentzien and Gneisenau, Kleist and Wrangel, Goeben and Werder, Moltke and Manteuffel, Crown Prince Frederick William and Prince Frederick Charles.

The W., N., and E. wings of the upper floor are separated from the Hall of Fame by iron railings, and contain the COLLECTION OF WEAPONS AND ARMOUR, which is divided into three sections. The

numbers given below correspond with those on the porcelain labels attached to the exhibits.

E. Wing. In entering from the E. Hall of the Generals, we have the Oriental weapons to our right and the European to our left. No. 1. Lombard helmet (6th or 7th cent.). Special attention should be paid to the beautiful 15th cent. armour and the fine gala suits of the 16th cent., mostly bequeathed by Prince Charles of Prussia (d. 1883), and many of them adorned with reliefs. The chief specimens are on or near the central pillars and by the windows. No. 60a. helmet with the Judgment of Paris and Abduction of Helen; 59a & b. state armour of Elector Joachim II., of 1539; 68. shield with Fall of the Giants; 76. part of a suit of armour with Roman battles; (window-side) 64. shield with the Judgment of Paris (after Raphael), 73. with cavalry contest, 74. with engagement under the walls of a fortress; 75. tournament suit of Emperor Charles V.; 82. shields with Curtius and Hercules; 84. field suit of Joachim II., 1560; shields with Curtius (85), Horatius Cocles (87), and the Fall of the Giants (95); 105. armour of the Margrave Hans of Küstrin. — In the corner: ornamented cross-bows (125, 133) and portable fire-arms (130-132).

S. Wing. Chiefly Prussian arms and uniforms up to the time of Frederick the Great. In the middle of the side next the court are uniforms and orders of the Emperors William I. and Frederick III., orders of Bismarck and Moltke, and keys of the French fortresses captured in 1814 and 1870-71. — On the side next the street, near the middle; swords (197) of the Brandenburg Electors, and (198) of Emperors Leopold, Rudolph II., and Ferdinand II. — Beyond the centre, 232. souvenirs of Derfflinger; 233. standards of Henning von Treffenfeld with symbolic devices. These are followed by uniforms of the 18th century; on case 278, ensign of a Prussian recruiting officer of the 18th century; tiger-skin and bearskin-cap of Zieten. On the adjoining pillars are portraits of the tall grenadiers of Frederick William I.

The **W. Wing** is specially devoted to arms and uniforms of the time of the Wars of Liberation (1813-1815). At the end of the side next the street: 417. figures of Prussian soldiers of the period; 412. orders, hat, and pistols of Napoleon I., captured at Waterloo; 411. uniforms of Frederick William III.; 423. souvenirs of Blücher. — On both sides of the central passage are 68 **Lifesize Figures of Prussian Soldiers*. Those to the left represent soldiers from the time of the Great Elector down to 1806 and also the royal household troops; to the right, those from 1806 to the present time, ending with the troops in the colonies and the China expedition (1900).

On the **S. side** of the Zeughaus-Platz is the **Palace of Emperor Frederick** (Pl. R, 23; no admission), which is connected with the so-called *Palace of the Princesses* by an arch over the Oberwall-Strasse. It owes its present form to the alterations made by *Strack* in 1857 on an earlier palace. It was occupied in 1733-40 by Frederick the Great as Crown Prince, and from 1793 to 1840 by Frederick William III. In 1797 Emperor William I. was born here. From 1858 to 1888 it was the winter residence of the Crown Prince Frederick William (Emp. Frederick III.) and his family. — The last house on this side is the *Residence of the Commandant of Berlin*. — Behind is the *Schinkel-Platz*, see p. 141.

2. Cathedral. Royal Palace. National Monument to Emperor William I.

In a straight line with the E. prolongation of the Linden, and spanning the *Spree*, is the ***Schloss-Brücke** (Palace Bridge; Pl. R, 26), 106 ft. in width, constructed in 1822-24 from designs by *Schinkel*. It was adorned by Frederick William IV. with eight groups in marble, over lifesize, illustrative of the life of a warrior. On the S.: 1. Victory teaches the boy the history of the heroes, by *E. Wolff*; 2. Minerva instructs the youth in the use of weapons, by *Schievelbein*; 3. Minerva presents the combatant with arms, by *Möller*; *4. Victory crowns the conqueror, by *Drake*. On the N.: 5. Victory raises the wounded warrior, by *Wichmann*; *6. Minerva protecting and aiding a combatant, by *Bläser*; 7. Minerva inciting him to a new contest, by *A. Wolff*; 8. Iris conducts the victorious fallen warrior to Olympus, by *Wredow*.

Beyond the bridge extends the **LUSTGARTEN** (Pl. R, 26), an open space planted with trees, 247 yds. in length and 220 yds. in width, originally a garden belonging to the palace, and afterwards converted into a drill-ground by Frederick William I. In the centre, on a pedestal of granite 20 ft. in height, rises the equestrian **Statue of Frederick William III.**, by *A. Wolff*, unveiled in 1871. The King, in the uniform of a general, is represented with his right hand outstretched. The pedestal is adorned with allegorical figures of Clio (in front), Borussia with the Rhine and Memel on the right, Science with Industry and Art on the left, between them Legislation, and at the back Religion with the olive-branch, a reference to the Union of the Evangelical Confessions (1817). — Beyond the statue, in front of the steps of the Old Museum, is a huge *Granite Basin*, 22 ft. in diameter and 75 tons in weight, hewn out of a solid erratic block of ten times the weight.

The ***Cathedral** (*Dom*; open on week-days 10-6) dominates not only the Lustgarten and its environs, but with its lofty dome forms the distinguishing feature of any general view of Berlin. It occupies the site of another cathedral built in 1747-50, the poverty of whose appearance even Schinkel (1816-17) was unable to remedy, and of the beginnings of a royal vault ('Campo Santo'), dating from the time of Frederick William IV. (1845-48). In 1892 the Prussian diet granted ten million marks (500,000*l.*) for the new building, which was begun in 1894 in the later Italian Renaissance style by *Julius Raschdorff* and his son, *Otto Raschdorff*, and finished in 1905. Its dimensions are: length 394 ft., breadth 262 ft., height to the main cornice 98 ft., to the foot of the lantern 246 ft., and to the highest point of the dome 361 ft. The material is Silesian sand-

stone, with granite for the lower courses of masonry, while the cupolas, lantern, and roofing are of copper.

The VESTIBULE on the Lustgarten side is two stories high and 262 ft. long. The chief entrance in the centre is high and vaulted; over the arch are two bronze angels holding a shield; to the right and left are bronze figures of Mercy and Truth, modelled by *Widemann*. On the attic are two head-pieces ending in crowns and a centre-piece containing a figure of Christ by *Schaper* in copper, 17 ft. in height. The piers on both sides of the entrance are adorned with bronze reliefs (to the right, Luther translating the Bible, by *Goetz*; to the left, Luther at Worms, by *Janensch*); above them are bronze statues of SS. Luke and John (right) and SS. Matthew and Mark (left). The domed towers at the corners, each 279 ft. high, contain the bells. On the entablature are ten Apostles by *Manzel*, *Brütt*, *Baumbach*, *Herter*, *Calandrelli*, and *Pfannschmidt*. — The side towards the Spree, with two vestibules adjoining the apse, ends in two smaller towers with cupolas, beneath which, in niches, are two carved angels taken from the old cathedral. Above, next the apse, are figures of Moses, by *Janensch*, and John the Baptist, by *Vogel*. — The CENTRAL DOME is octagonal in shape and measures 125 ft. in external and 102 ft. in internal diameter. The richly ornamented drum is surmounted by eight figures of angelic musicians, 17 ft. in height, by *Schott*.

The INTERIOR of the cathedral is tripartite. The CHURCH PROPER, to which the main entrance admits, is surmounted by the dome, and is lighted from above. The interior of the dome is adorned with mosaic representations of the Eight Beatitudes, after *A. von Werner*; the four spandrels with decorative carvings from the history of the Apostles, by *O. Lessing*. Eight colossal statues surround the base of the drum: Luther and Melancthon (by *Pfannschmidt*), Zwingli (by *Janensch*), Calvin (by *Calandrelli*), Frederick the Wise (by *K. Begas*), Joachim II. (by *Magnussen*), Philip the Magnanimous (by *Schott*), and Albert of Prussia (by *Baumbach*). The body of the church is in the form of an irregular octagon, and has seats for 1960 worshippers. In the semicircular niches on the shorter sides are the pulpit and galleries. On the longer sides are galleries for the court (W.), the ministers (S.), and the organ and choir (N.). On the E. is the semicircular chancel, with dark-red marble columns, sumptuously fitted up with sculpture and gilding, and lighted by beautiful stained-glass windows. The organ-gallery is embellished with Biblical scenes by *W. Friedrich*. — To the S. lies the WEDDING AND BAPTISMAL CHAPEL, 59 ft. long and 30 ft. wide; it is roofed with barrel-vaulting and is adorned with sculptures on the exterior by *O. Lessing*. — To the N. is the MEMORIAL CHURCH, 115 ft. in length and breadth. The pentagonal central space is surrounded by small chapels, to contain various monuments. Among these are the bronze monument of *Elector John Cicero* (d. 1499), by Peter Vischer and his son, finished in 1530, with two representations of the deceased (see p. 159); the state coffins of the *Great Elector* (d. 1688) and his consort *Dorothea* (d. 1689), and of *King Frederick I.* (d. 1713) and his consort *Sophia Charlotte* (d. 1705), the last two from designs by Schlüter (see p. 61); a marble monument of *Bismarck* by R. Begas, and a Descent from the Cross by *M. Lock*. — A staircase on the E. side leads from the Memorial Church down to the HOHENZOLLERN BURIAL VAULT, 15 ft. in height, destined to receive the existing 87 coffins of members of the reigning family.

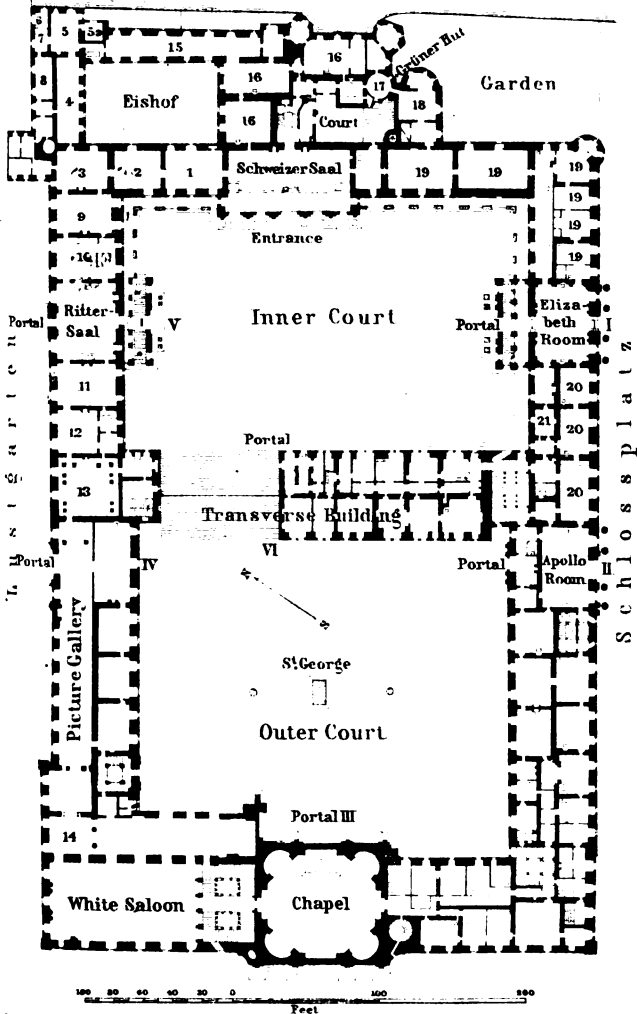
To the S.E. of the Cathedral the *Kaiser-Wilhelm-Brücke* (1886-89) crosses the Spree to the Kaiser Wilhelm-Strasse, in which the lofty Marien-Kirche is visible (p. 151).

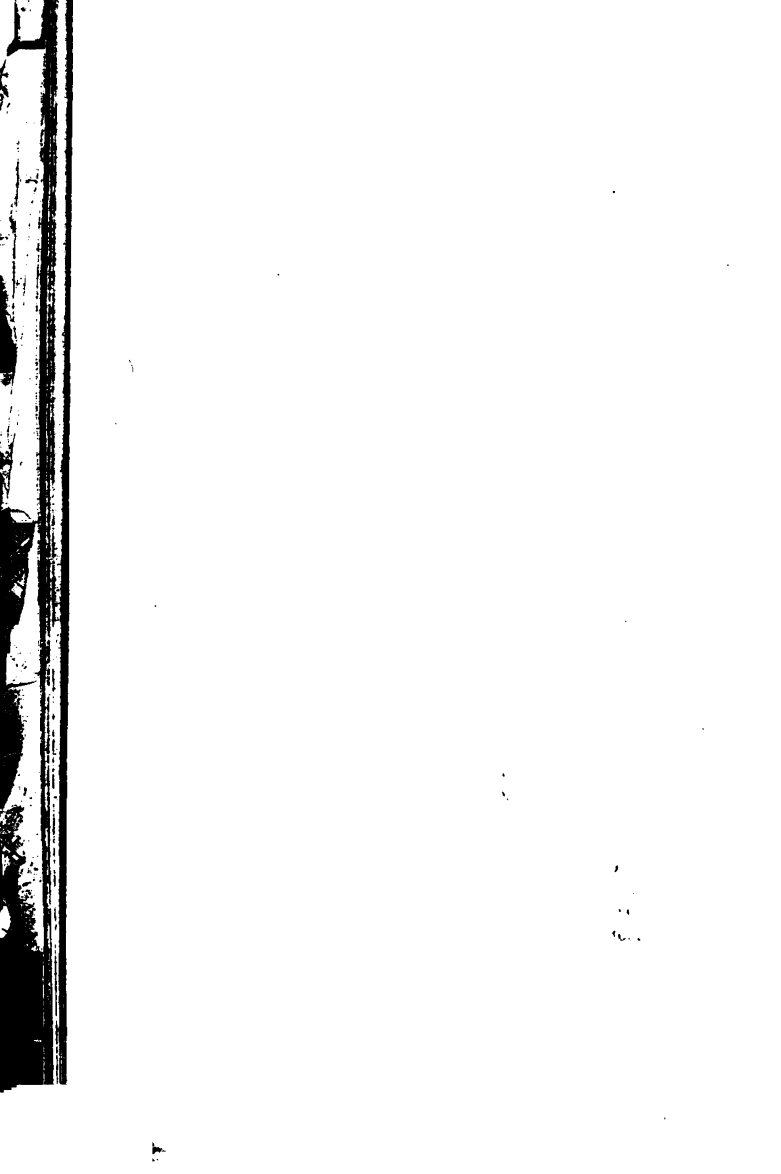
The ***Royal Palace** (*Königliches Schloss*; Pl. R, 26) is in the form of a rectangle 630 ft. in length and 381 ft. in depth, enclosing two large courts, which are entered by five portals, each bearing a number. The façade rises in four stories to the height of 98 ft., while the dome above it is 232 ft. high. The original building was a castle erected by Elector Frederick II. on the Spree in 1443-51. In 1538 Joachim II. added a wing by *Kaspar Theyss*, facing the Schloss-Platz, with a tilting-yard in front, the whole forming a handsome example of the German Renaissance, highly praised by contemporary critics. Elector John George finished the enclosure of the E. court in 1580-95 and began another court to the W. Under the Great Elector, who at first directed his energies to laying out the Lustgarten. *Nering* erected the throne room in 1681 and the round-arched gallery on the Spree in 1685. The Elector's successor, Frederick I., the first King of Prussia, determined to replace the irregular pile of buildings that had now arisen by a uniform structure of massive and imposing proportions, and confided the execution of this task to *Andreas Schlüter*, who began his work in 1698. The gigantic scheme of alteration thus projected has, however, never been fully carried out, the part of the building on the Spree and the transverse building (p. 67) still retaining their original form. In 1706 Schlüter retired from the direction of the work, as the rebuilding of the so-called 'Münzturm', which was to be some 300 ft. high (at the N.W. corner, where the column with the eagle now stands), had failed. He was succeeded by *Johann Friedrich Eosander*, surnamed *von Goethe*, a native of Sweden, to whom is due the architecture of the largest court and of the W. façade. In 1716 the process of alteration was brought by *Böhme* to a conclusion for the nonce, and during the reigns of Frederick II. and Frederick William II. comparatively trifling additions only were made. In 1825-26 *Schinkel* restored the apartments of Frederick II. for the Crown Prince. The spacious chapel in the W. wing, with its dome, was constructed in the reign of Frederick William IV. by *Stüler* and *Schadow* (1845-52), and greatly enhances the effect of the exterior. A new period of building activity began under Emp. William II., who made the palace once more the actual residence of the reigning sovereign. Great gates of wrought iron were placed in the five outer portals; a terrace with a landing-stage was constructed on the river-side; and, finally, the W. wing, with the White Saloon (p. 69) and the neighbouring apartments, have recently undergone a thorough reconstruction from the designs of *Thne*.

The rooms occupied by the imperial family (no admittance), fitted

ROYAL PALACE

Second Floor





up in 1888-89, are on the first floor, overlooking the Schloss-Platz. Those of the Emperor are between Portals I and II, while the apartments of the Empress adjoin them to the W. Above Portal I is the 'Sternen-Saal' (Star Hall; with the 'Elisabeth-Saal' above it on the second floor; see plan of the Royal Palace), containing the colours and standards of the Berlin regiments. A purple banner, hoisted on the N. side, indicates the Emperor's presence.

The exterior of the palace exhibits in its two principal façades, both by Schlüter, a pleasing diversity of style, that to the S. being distinguished by monumental severity, while that to the N., overlooking the Lustgarten (formerly the garden-front), is enlivened with light and elegant details. The statues on the balustrade of the latter are modern. They represent Emperor William I. as Jupiter, Empress Augusta as Juno, Emperor Frederick as Mars, and Empress Frederick as Minerva. The *Horse Tamers* at Portal IV, two large bronze groups by Baron Clodt, were presented by the Emperor Nicholas I. of Russia in 1841. In the N.E. angle, in front of the 'Schloss-Apotheke' (chemist's shop), a bronze statue of *Admiral Coligny* (1519-72), an ancestor of Emp. William, by Count Schlitz, was erected in 1905. — The W. FAÇADE, by Eosander, with its great central portal, built in imitation of the triumphal arch of Septimius Severus, is colder in style, but highly effective. The two bronze reliefs by O. Lessing (executed in 1897) represent Elector Frederick II. as builder of the castle, and King Frederick I. as builder of the palace. — The S. portion of the water-front, next the Kurfürsten-Brücke, which is well seen from the Burg-Str., with the round tower known as the 'Green Hat', behind which lies the old Palace Chapel, formed part of the castle of Joachim II.; the adjoining, projecting portion, with the corner-turret, is known as the 'Herzogin-Haus', and dates from the opening years of the 17th century. Next to the latter is the gallery (p. 66) built by Nering in 1685 in a classic Renaissance style, and the façade of the N.E. corner wing, which was rebuilt at the same time, and was occupied by the Great Elector, and also, for a time, by Elector Frederick III.

By Portal IV, which is opened by a sentry, we enter the OUTER COURT, in the centre of which is a large bronze group of *St. George and the Dragon*, by Kiss (1865). The transverse building bounding the court on the E. belongs to the old structure of 1580 (p. 66), though its decorative details are modern.

A passage leads hence to the *INNER COURT, which is considered one of Schlüter's masterpieces; it is surrounded on three sides by arcades. To the left, in Portal V, is a *Statue of the Great Elector*, by Franz du Sart (1651).

Tickets of admission to the *INTERIOR of the palace (comp. p. 39) are issued in the inner court, at the office on the groundfloor to the left. The entrance is in the E. wing. Sticks and umbrellas must

be given up here and are returned at the exit (no fees). — The old 'Wendelstein' (winding staircase) leads to the —

Second Floor, of which as a rule the State Rooms overlooking the Lustgarten are alone shown to visitors. — In the E. WING is the *Schweizer-Saal*, originally the old guard-room, and now used as a reception-room on festive occasions. — Next come the two STATE ANTECHAMBERS. The first (1) contains portraits of the family of Frederick the Great, by *Pesne*; the second (2), with an old ceiling by Schlüter, has portraits of the Great Elector and his family, Frederick William I. as Crown Prince, Peter the Great, and Catharine II. of Russia.

In the NORTHERN WING is the KÖNIGS-ZIMMER (3), renovated in the style of Schlüter, and containing portraits of all the Prussian kings down to the Emperor Frederick (the first three by *Pesne*). — To the W. of the Königs-Zimmer follow the STATE ROOMS, built by Schlüter and gorgeously decorated, later somewhat modernised by Stüler. In the *ROTE DRAP D'OR KAMMER (9) is *Camphausen's* picture of 'Emperor William I. at Gravelotte', while the fireplace is surmounted by a relief by Schlüter. — This is followed by the ROTE ADLER, or BRANDENBURGER KAMMER (10), with silk wall-hangings; the chandeliers and tables are of wood covered with silver, the originals having been melted down by Frederick the Great; here also is *Camphausen's* picture of 'The Great Elector at Fehrbellin'. — In the *RITTER-SAAL (formerly the Throne Room) the gorgeous rococo decoration reaches its climax. The allegorical *Groups of the four quarters of the globe, above the side-doors, are among the best efforts of Schlüter, while the carving of the large central door is also worthy of notice. The trumpeters' gallery was formerly (1739) of solid silver, but was melted down by Frederick the Great in 1745. The crystal chandelier was purchased from the city of Worms by Frederick William III. On the sideboard, by *Eosander* (1703), are the finest specimens of plate from the royal collection (including a tankard by Jamnitzer), mostly dating from the time of the first two Prussian kings, and forming the remains of a once considerable treasure, the rest of which was melted down in war-time. In this apartment court receptions and the distribution of orders take place. — The SCHWARZE ADLER KAMMER (11), decorated similarly to the 'Rote Adler Kammer', contains *Camphausen's* picture of 'Frederick the Great after the battle of Leuthen'. The allegorical painting on the ceiling represents 'The Founding of the Order of the Black Eagle', by *Leygebe*. — In the ROTE SAMT-KAMMER (12) are good portraits of the Great Elector, Frederick I., and his consort Sophia Charlotte, in handsome antique frames. The old velvet tapestry with silver borders (from which the room takes its name) and the gilded furniture are worthy of notice. — The former CHAPEL (13) was fitted up in 1879 as a hall for the

meetings of the High Order of the Black Eagle, and contains a picture by *A. von Werner* representing the first investiture with the order by King Frederick I. on Jan. 18th, 1701.

The PICTURE GALLERY, 197 ft. in length, 24½ ft. wide, and 31 ft. high, is used as a banquet-hall and can accommodate 400 guests. On the window-side (fine view of the Linden and the buildings of the Lustgarten) are various pictures, including a 'Scene from the battle of Hohenfriedberg' (1745), 'Action of the Prussian fleet at Tres Forcas under Prince Adalbert' (1856), and a 'Scene from the battle of Kolin' (1757) by *Röchling*. Main wall: *Pesne*, King Frederick I.; *Menzel*, *Coronation of King William I. at Königsberg in 1861; *Winterhalter*, Emp. William I.; *Keinke*, Emp. Frederick; *Von Angeli*, Emp. William II. and Empress Augusta Victoria; *A. von Werner*, King William proclaimed Emperor at Versailles in 1871, and Emp. William II. opening the Imperial Diet for the first time. At the end of the gallery, to the right, is a sculptured *Group of Queen Louise and her sister (1795), by *Schadow*.

We now reach the WEST WING and enter the new GALLERY OF THE WHITE SALOON, the addition of which (see p. 67) remedied the former isolated position of the saloon. The gallery is adorned with fine Gobelins tapestry (scenes from 'Don Quixote'; woven in 1774-76) and with portraits of members of allied reigning families. It communicates by several doors with the *WEISSE SAAL or WHITE SALOON, a large hall 105 ft. in length, 52 ft. in width, and 43 ft. high, begun in 1728, completed by *Stüler* in 1844, and completely remodelled by *Ikne* in 1894-95. The ceiling has been raised and has received a rich plastic decoration, the four central spaces being adorned with the arms of the Hohenzollerns as Burgraves, Electors, Kings, and Emperors. The reliefs on the vaulting between the walls and the ceiling are by *O. Lessing* and represent victorious war as the fosterer of art, science, trade, and industry. The walls are decorated in coloured marble and gilded bronze. Between the coupled pilasters on the long side are 9 marble statues of Prussian rulers as they appeared at the time of their accession to the throne: the Great Elector, by *Schaper*, Frederick I., by *Böse*, Frederick William I., by *Schott*, Frederick the Great, by *Magnussen*, Frederick William II., by *Calandrelli*, Frederick William III., by *Eberlein*, Frederick William IV., by *Unger*, William I., by *K. von Üchtritz*, and Frederick III., by *Baumbach*. The opening of the Reichstag and of the Landtag (Prussian Diet) as well as the chief court festivities take place in the White Saloon.

The adjoining staircase leads to the *PALACE CHAPEL (comp. p. 67), an octagonal edifice, 113 ft. in height, and 68-75 ft. in diameter, which is lined and paved with marble of different colours, and adorned with frescoes on a gold ground. The altar with its

four columns is of yellow Egyptian alabaster, and is backed by a richly gilded silver cross set with large precious stones.

The Palace contains altogether about 700 apartments, but permission is seldom accorded to view any others than those above mentioned. Adjoining the *Königs-Zimmer* (Pl. 3, p. 68) on the *SECOND FLOOR*, and looking towards the river, are the so-called '*Alte Parade-Kammern*' or '*Old State Rooms*', occupied before the commencement of Schlüter's building by Elector Frederick III. and containing rich decorations of his period. Next to these comes the *Boisierée Galerie* or *Wainscoted Gallery* (4), with portraits of the Great Elector and his family. This gallery leads into the *Kurfürsten-Zimmer* (5), with portraits of all the Hohenzollern Electors; this is adjoined by an antechamber containing those of the old Counts of Zollern and the Burgraves of Nuremberg. The following rooms include the *Chinesische Kabinett* or *Chinese Cabinet* (5a); the *Kron-Kabinett* or *Crown Cabinet* (6), in which the crown jewels used to be kept; the *Betkammer* or *Oratory of Frederick I.* (7), and the *Bridal Chamber* (8), which still plays its historical part in weddings of the royal house. — Farther on, on the river-front, is the *Neue Galerie* or *New Gallery* (15), with portraits of the female relatives of Frederick the Great, by Pesne; the **Braunschweigische Kammern* or *Brunswick Rooms* (16); the *Tower Room* in the '*Grüne Hut*' (Green Hat; 17), hung with views of the Berlin Palace in the times of the Electors, by C. and P. Graeb; the adjoining *Kapellen-Zimmer* or *Chapel Room*; the *Kleist Rooms* (18), which have lately been restored in the German Renaissance style, and contain ten pictures by L. Cranach; the *Elizabeth Rooms* (19), formerly occupied by Queen Elizabeth Christina, consort of Frederick the Great, and later by Queen Elizabeth, consort of Frederick William IV.; and the *Apartments of Princess Marie* (20). In an adjoining room (21), Frederick the Great was born on Jan. 14th, 1712. — Looking on to the Lustgarten on the *FIRST FLOOR* are the **Königs-Kammern* or *King's Rooms*, fitted up for Frederick William II. by Gontard and Erdmannsdorf, and now used as guest-rooms for the most distinguished foreign princes. In the S.E. wing (extending from the old Palace Chapel, the chief remaining fragment of Joachim's building, as far as Portal II) are the *Apartments of Frederick the Great*, re-decorated in 1825-26 by Schinkel for Crown Prince Frederick William, and now partly used by the Emperor. — On the *GROUND FLOOR* OF THE *NORTH WEST WING* were the *Apartments of Frederick William I.*, the later '*Petits appartements*' of Frederick William II., which are still fitted up in the style characteristic of their period.

Opposite the W. side of the Schloss, on a raised platform, stands the —

***National Monument to Emperor William I.** (Pl. R, 26, 25), an imposing work by *R. Begas*, unveiled on March 22nd, 1897, the hundredth anniversary of the Emperor's birthday. On a pedestal 66 ft. in height rises the colossal equestrian figure of the Emperor (30 ft. high), in bronze, attired in a field-cloak and holding a commander's bâton in his right hand. He bestrides his favourite charger Hippocrates, which is led by a graceful figure of **Peace*. At the four corners of the base are Victories, standing upon globes, with flowers and wreaths; and on the two principal sides are seated colossal figures of War (to the N.) and Peace (to the S.). The reliefs on the pedestal are of corresponding import (the '*Horrors of War*' and the '*Blessings of Peace*'). Projecting from the corners of the base are four lions, amid trophies of weapons and banners.

— A stone colonnade, with coupled Ionic columns, by *Halmhuber*, extends on three sides of the platform. The attic is adorned with sculptured groups representing the kingdoms of Prussia (by Breuer), Bavaria (by Gaul), Saxony (by Kraus), and Wurtemberg (by Breuer). The four groups at the back, visible from the Schinkel-Platz (p. 141), represent Commerce and Navigation (by L. Cauer), Art (by Hidding), Science (by K. Begas), and Agriculture and Industry (by L. Cauer). Each of the corner pavilions bears a bronze **Quadrige*, that to the N. with Borussia, by Götz, that to the S. with Bavaria, by Bernewitz. — Room was made for the monument by removing the Schlossfreiheit, and narrowing the river Spree. The cost amounted to 200,000*l*. The castings were made by Gladenbeck.

In the SCHLOSS-PLATZ (Pl. R, 25, 26), to the S. of the Palace, is the **Schlossbrunnen**, a monumental fountain by *R. Begas*, presented to the Emperor William II. by the magistrates of Berlin, and unveiled in 1891. In the centre is Neptune on a rocky throne, with Tritons and putti below. The basin, 59 ft. in diameter, contains four marine animals, while round the brim are allegorical figures of the Rhine, Oder, Elbe, and Vistula.

On the S. side of the Schloss-Platz, between the Spree and the Breite-Str., are the **Royal Stables** (Pl. R, 25, 26), erected by *Ilne* in the Renaissance style in 1897-1900. The main front is 305 ft. long, while the river-front is 578 ft. in length. The building is adorned with sculptures by *Otto Lessing*. On the attic are horse-tamers and figures of ancient warriors, while at each end of the main front is a fountain inserted in the wall, that to the left with Prometheus and the Oceanidæ, that to the right with Perseus and Andromeda.

Adm. to the stables (entrance, Breite-Str. 37), see p. 39. — The horses are kept in two stories of the river-wing, with the carriages above. The small HISTORICAL MUSEUM arranged here contains the sledge on which the Great Elector pursued the Swedes across the Kurische Haff in 1679: the white charger which Frederick the Great bestrode at the battle of Mollwitz; Sadowa, a favourite horse of William I.; and state carriages and sledges of the time of the first kings. — The main wing contains a large hall with the coronation coach of 1740, and also the saddle and harness rooms.

The *Kurfürsten-Brücke* (Bridge of the Elector; Pl. R, 26) leads to the E. from the Schloss-Platz to the old town of Berlin. The bridge, built in 1692-95 after designs by Nering and rebuilt in the old style in 1895, affords a good view of the river-front of the Royal Palace (p. 66), the Cathedral (p. 64), etc.

The bridge is adorned with a bronze equestrian ***Statue of the Great Elector** (d. 1688), designed by *Schlüter* and erected in 1703. This clever and artistic group is one of the few really good works of a period when art was generally in a very debased condition. In spite of the outlandish Roman costume, the figure is remarkable for its air of majestic repose, which is heightened by contrast with

the movements of the four slaves round the pedestal (renewed by Emp. William II. in 1896). The latter are intended to typify the hostile powers against whom the Elector had waged war. The reliefs on the sides represent respectively the Electorate and the Old Palace (left), and the Kingdom and the New Palace (right).

3. The Royal Museums. The National Gallery.

Tramways Nos. 33, 39, 40, 53, 54, 55, and not far off N and O; see pp. 17, 18, 21 and comp. also p. 60.

To the N. of the Lustgarten (p. 64) rises the *Old Museum* (see below), with the *New Museum* (p. 76) behind it, the two buildings being connected by a passage carried across the street. To the right is the *National Gallery* (p. 109). — The *Pergamon Museum* (p. 82) and a building for the *Olympia Museum* and the *Antiquities from Western Asia* (p. 83) are situated between the New Museum and the Stadtbahn. Beyond the Stadtbahn, on the triangular piece of land between the two arms of the Spree, is the *Emperor Frederick Museum* (p. 85).

The following pages contain a short notice of the principal treasures of the Museums. Details will be found in the official catalogues sold inside the buildings. The catalogues offered for sale outside are dear and untrustworthy.

The Director General of the Museums (including the Ethnographical and Industrial Museums, pp. 128 and 132) is *Dr. Richard Schoene*. *Dr. Bode* is Director of the Picture Gallery and of the Collection of Christian Sculptures; *Dr. Kekulé von Stradonitz* of the Collection of Antiquities and of the Antiquarium; *Prof. Dr. Springer* (temporarily) of the Cabinet of Engravings; *Dr. Menadier* and *Prof. Dressel* of the Collection of Coins; *Prof. Delitzsch* of the Asiatic Antiquities; *Prof. Erman* of the Egyptian and Assyrian Department, and *Prof. H. von Tschudi* of the National Gallery.

a. The Old Museum.

ADMISSION, see p. 38. — The OFFICIAL GUIDE to the Old and New Museums (50 pf.; 12th edit., 1902) and also SPECIAL CATALOGUES and PHOTOGRAPHS may be bought in the Hall of the Heroes (p. 74).

The **Old Museum* (Pl. R, 26), an admirable building in the Greek style, 285 ft. long, 175 ft. wide, and 62 ft. high, with an Ionic portico of eighteen columns, and approached by a broad flight of steps, was erected by *Schinkel* in 1824-28. The raised central part of the structure is adorned with colossal groups in bronze: in front, the Horse Tamers of the Piazza del Quirinale at Rome, copies by *Tieck*; at the back, Pegasus tamed and refreshed by the Horæ, by *Schivelbein* and *Hagen*. The steps also are flanked by two large groups in bronze: right, *Amazon on horseback, defending herself against a tiger, by *Kiss*; left, Youth on horseback, launching a spear at a lion, by *A. Wolff*.

The VESTIBULE contains marble statues of German artists and connoisseurs: to the right of the entrance are those of *Rauch* (d. 1857),

Emp. Freder. Mus.

Monbijou
Garden

S T A D T B A H N

Pergamum

Entrance

Museum

S P R E E

Über
führt
Str.

Circus
Busch

Olympia Museum

Antiquities
from W. Asia

Kleine Museum
Str.

New

Museum

Entrance

National
Gallery

Entrance

Iron
Bridge

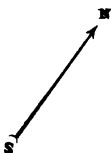
Museum Street

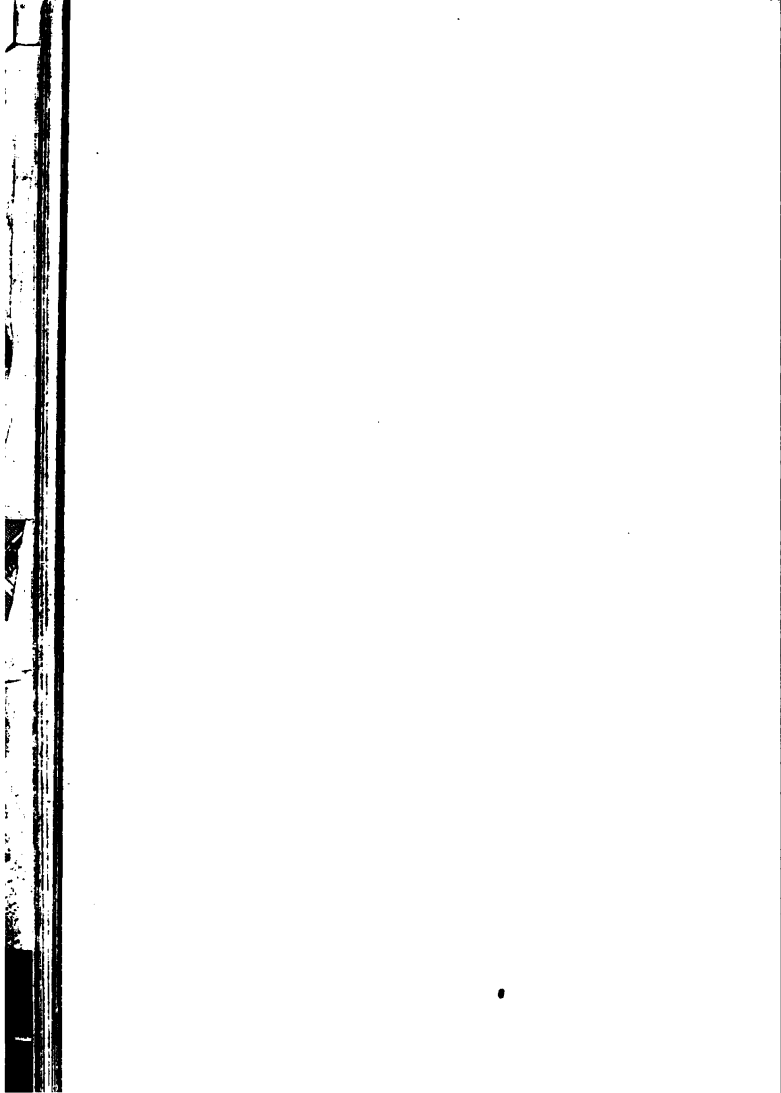
Friedrichs
Brücke

Old Museum

Entrance

0 50 100 150 200 Feet





by Drake, *Cornelius* (d. 1867), by Calandrelli, *G. W. von Knobelsdorff* (d. 1753), by Karl Begas the Younger, *Schlüter* (d. 1714), by Wiese, and *Winckelmann* (d. 1768), by Wichmann; to the left those of *Schinkel* (d. 1841), by Tieck (copy), *Otfried Müller* (d. 1840), by Tondeur, *Chodowiecki* (d. 1801), by Otto, *Carstens* (d. 1798), by Janensch, and *G. Schadow* (d. 1850), by Hagen. The frescoes, designed by *Schinkel*, and executed under the direction of *Cornelius*, represent (on the left) the development of the world from chaos, and (on the right) the progress of human culture. (The original designs, in the Schinkel Museum, p. 182, with a key attached, afford more satisfaction.)—From the vestibule, a door leads to the first floor of the Museum (see below).

The UPPER VESTIBULE, to which a double staircase ascends, is adorned with a copy of the celebrated antique Warwick Vase in England. The frescoes, also designed by *Schinkel*, represent the struggle of civilised mankind against barbarians and the elements. A fine view of the Lustgarten with its fountains, the cathedral, the Schloss, etc., is obtained hence from between the columns.

FIRST FLOOR.

The domed and vaulted *ROTUNDA, which we first enter, is distinguished by the harmony and effectiveness of its proportions. It contains the first part of the *Gallery of Antique Sculptures, which is chiefly indebted for its origin to Frederick the Great, who purchased at Rome the collection of Cardinal Polignac. Most of its contents were formerly of mediocre merit, dating from the later Roman Empire, and freely restored, but the purchase of the Saburow collection of Attic sculptures in 1884 and other acquisitions have placed the gallery upon quite a different footing. The sculptures mentioned in the following description are of marble when nothing is said to the contrary. *Large Illustrated Catalogue of the Antique Sculptures*, 1891 (25 *M.*).

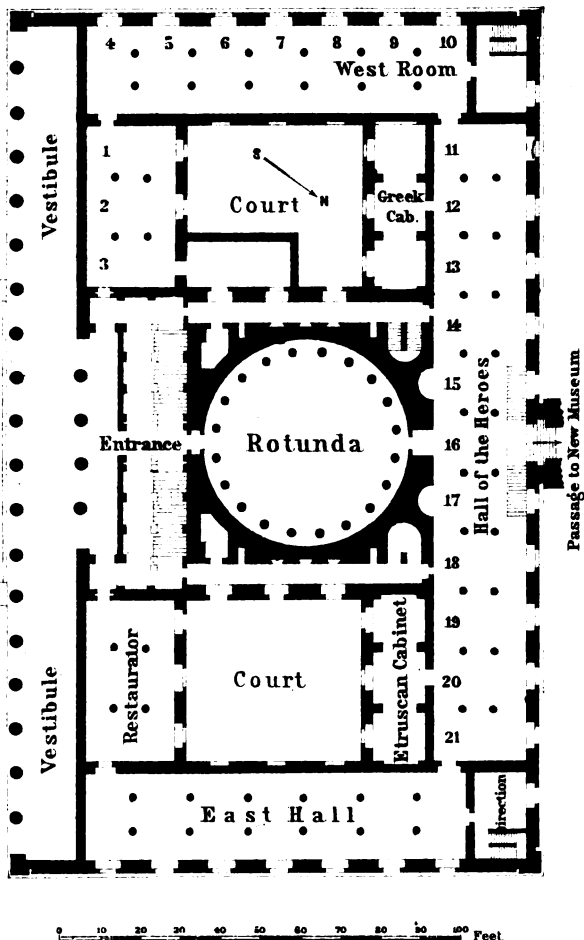
Between the columns of the Rotunda are sculptures copied from Greek works by Roman artists; to the left, *7. Amazon, after Polyctetus; 215. Meleager (copy of a Greek work of the 4th century).—The Rotunda is adjoined by the Hall of the Heroes, which we traverse to the—

EAST HALL, in three sections divided by curtains. Most of the sculptures exhibited here belong to the Roman imperial period. Last section: 354. Seated statue of an emperor with head of Trajan; 341. Draped statue with head of Cæsar; 332. (left) Head of Scipio Africanus Maior; 343. Statue of Augustus, freely restored (from the Pourtales collection); by the windows, 1459. Portrait-head of a Roman; no number, Head of a boy; *1467. Bust of a noble Roman boy from the time of Augustus; by the columns, 391. Double hermes of Seneca and Socrates, *342. Bust of Cæsar, in basalt (antique?);

843a. Sarcophagus from the early imperial period. — Central section: at the end wall, Top of a large circular tomb from Falerii; 843b. Sarcophagus with scenes from the legend of Medea; by the windows, 4. Statue of a boy, in bronze (2nd cent. A.D.), found in 1858 in the Rhine, near Xanten; 960. Head of a warrior; 363. Head of Antinous; by the curtain; 358. Head of Hadrian, in basalt; by the columns, 462, 463. Heads of barbarians (Germans?). — First section: 494. Girl playing with astragali; by the windows, no No. *Head of a negro (from Greece); 447. Portrait-head of a Roman lady; by the column, *384. Caracalla.

HALL OF THE HEROES, in eleven compartments distinguished by numbers below the windows. Comp. 21 (at the end, to the right): 221. Polyhymnia (after an original of the Pergamenian school); 1486. Torso in the Pergamenian style; 218. Euterpe. — Comp. 21: *208. Dancing Mænad, a Greek work of the time of the Diadochi (torso); by the window, to the left, 610. Head of a Mænad, copy of a Greek original of the 4th cent.; under glass, 76a. Head of Athena with traces of colouring, after the Parthenos of Phidias. — The ETRUSCAN CABINET, adjoining this compartment on the S., contains a number of sarcophagi and urns with the figures of the dead represented in a recumbent position on the lid (notably No. 1261, to the left) and urns in the shape of a house (notably 1242, opp. the entrance). To the left, 1262. Proserpina enthroned; in front, 734. Greek painting on marble (6th cent.). The large richly painted sarcophagus in the middle of the room dates from the 6th century. — Comp. 19: 262. Dancing Satyr (3rd cent. B.C.); Lion in Pentelic marble (4th cent.); by the window, to the left, 28. Aphrodite (torso), similar to the Venus de' Medici. — Comp. 18: 591. Calliope; 222. Urania. — Comp. 14: 300. Portrait-hermes of Plato, with inscription; 295. Bust of Herodotus. — Comp. 13: 59. Artemis, from the Colonna gallery; by the window, 316, 317. Greek portrait-heads. — Comp. 12: 1542. Small bronze torso of Hypnos; 509. Torso of a youth (copy of a Greek work of the 5th cent.); by the window, 296. Sophocles, *297. Euripides. — The GREEK CABINET, entered from this compartment, contains *Bronzes from Boscoreale* near Pompeii (ornaments from a bed, vases, etc.) and objects discovered at *Priene* in Asia Minor, among which we may notice the terracotta figure of a boy extracting a thorn (to the left) and a small head of Alexander (by the window). — Comp. 11: 1051. Greek marble throne; 83. Demeter, Roman copy of a 5th cent. Greek work; adjacent, Female draped statue, revealing affinity to the pediment-figures of the Parthenon; by the window, *1455. Head of Anacreon, after Cresilas. On the opposite wall, 925. Medea and the daughters of Pelias (copy of an Attic relief; 5th cent.); 485. Thorn-extractor.

WEST ROOM, containing Greek original works. Comp. 10: *3. Torso of a draped female figure in bronze, found at Cyzicus (4th cent.);



Old Museum, First Floor
Gallery of Antique Sculptures



*2. Boy praying (or, perhaps, playing at ball), a Greek bronze, perhaps of the school of Lysippos, or of the 3rd or 2nd cent. B.C., purchased by Frederick II. for 5000 talers; the arms were restored in France in the 17th cent. and it is therefore uncertain whether the present 'intention' is the same as the original; **1. Bronze torso of a youth, probably Apollo, found near Eleusis (end of 5th cent.); opposite, **1482. Tomb-relief of a girl, a Greek work of the first half of the 5th cent.; 1492. Attic tomb-relief, surmounted by a mourning Siren (end of 5th cent.).—Comp. 9: Right, *738, *739. Two large Attic tomb-reliefs of Thraseas and Lysistrate (early 4th cent.), in excellent preservation; left, 1473. Archaic tomb-relief; 498, 499. Figures of two mourning maidservants, from an Attic tomb; *740. Fragment of the tomb of Nikarete, 743 (opposite), Female head from Eretria (both of the 4th cent. B.C.).—Comp. 8: Right, 223. Torso of a youth, good copy of a Greek original of the 5th cent.; Small Attic tomb-reliefs, 737. of Mynno (ca. 400 B.C.), and 756. of Meneas and Menecrateia; left, *308. Bearded head, one of the earliest Greek portraits extant (6th cent.); 1456, 1457. Dancers (Attic; 5th cent.); below, 709a. Votive relief (Hermes and Nymphs), latter half of the 5th cent.; left, 736. Stele from Karystos; 1495. Columnar support for a votive offering, from Melos, with inscription (6th cent.); 725. Votive relief of a victorious charioteer, from Oropus (4th cent.); 1530. Bust of Pericles, from Lesbos (5th cent.).

The remaining rooms of the first floor (closed at present) were formerly occupied by the sculptures of the Christian epoch, which have been removed to the Emperor Frederick Museum (p. 85).

Opposite the entrance from the rotunda, a staircase (on which is a model of a Greek quinquereme) leads from the Hall of the Heroes to the passage connecting the Old and New Museums, whence we may either proceed straight on to the latter (see below), or, turning back, ascend a few steps to the *Upper Floor* (rebuilding and closed at present), where the Antiquarium of the New Museum (p. 80) and the Schliemann Collections at the Ethnographical Museum (p. 129) are to be accommodated.

b. The New Museum.

ADMISSION, see p. 38. — Official printed *Guide*, see p. 72.

The ***New Museum** was erected by *Stüler* in the Renaissance style in 1843-55 (length 344 ft., depth 130 ft.; height of the central part, with the grand staircase, 102 ft.). The exterior of this edifice is comparatively insignificant, but its internal decorations are rich and artistic.

The main entrance is on the E. side, opposite the National

Gallery. — The **PASSAGE** (p. 75) connecting the Old and New Museums leads to the first floor of the latter. The visitor is recommended to traverse Rooms X, XI, and XII (see Plan) and enter the imposing ***Staircase** (Pl. II), 125 ft. in length, 50 ft. in width, and 65 ft. in height, which occupies the centre of the building. A broad flight of steps leads from the groundfloor (see below) to the first story, and two narrower ones from the first to the second (p. 79).

Six magnificent ***MURAL PAINTINGS** by *W. von Kaulbach*, executed in 1847-66, representing important epochs in the history of mankind, adorn the upper walls of the staircase: 1. *Fall of Babel*, with Nimrod in the centre; 2. *Golden Age of Greece*; 3. *Destruction of Jerusalem by Titus*; *4. *Battle of the Huns*; 5. *The Crusaders before Jerusalem under Godfrey de Bouillon*; 6. *Age of the Reformation*. — Over the doors are figures of Tradition and History, Science and Poetry. Between the large pictures appear the law-givers Moses, Solon, Charlemagne, and Frederick the Great; above them, Egypt, Greece, Italy, Germany. On the window-walls are allegorical figures of Sculpture, Painting, Architecture, and Engraving. Around the entire hall, beneath the richly-decorated pendent work, runs a *Frieze*, bearing a humorous representation (in grisaille) of the history of the development of mankind, terminating with Humboldt leaning on his *Cosmos*, the whole hardly intelligible without a detailed explanation.

FIRST FLOOR.

The first floor of the New Museum is almost entirely occupied by the very extensive and valuable **Collection of Casts**. Rooms I-X (comp. the Plan) and the Passage from the Old Museum are devoted to *Casts from the Antique*, and represent the general development of antique sculpture fairly completely. The Greek works are arranged chronologically as far as possible. Excellent scientific catalogue by Friederichs (2nd edit. by Wolters, 1885; 12 *N*). Room III also contains Greek landscapes, and Room X mural paintings from the Greek heroic myths. — Less complete, though very interesting, is the collection of casts of mediæval and Renaissance *Italian Sculptures*, in Room XII and part of Room XI.

GROUND FLOOR.

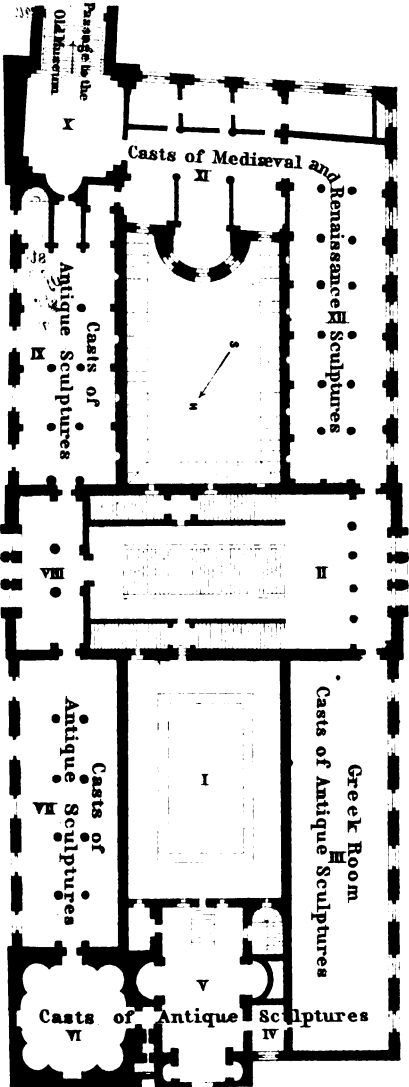
Direct entrance see above.

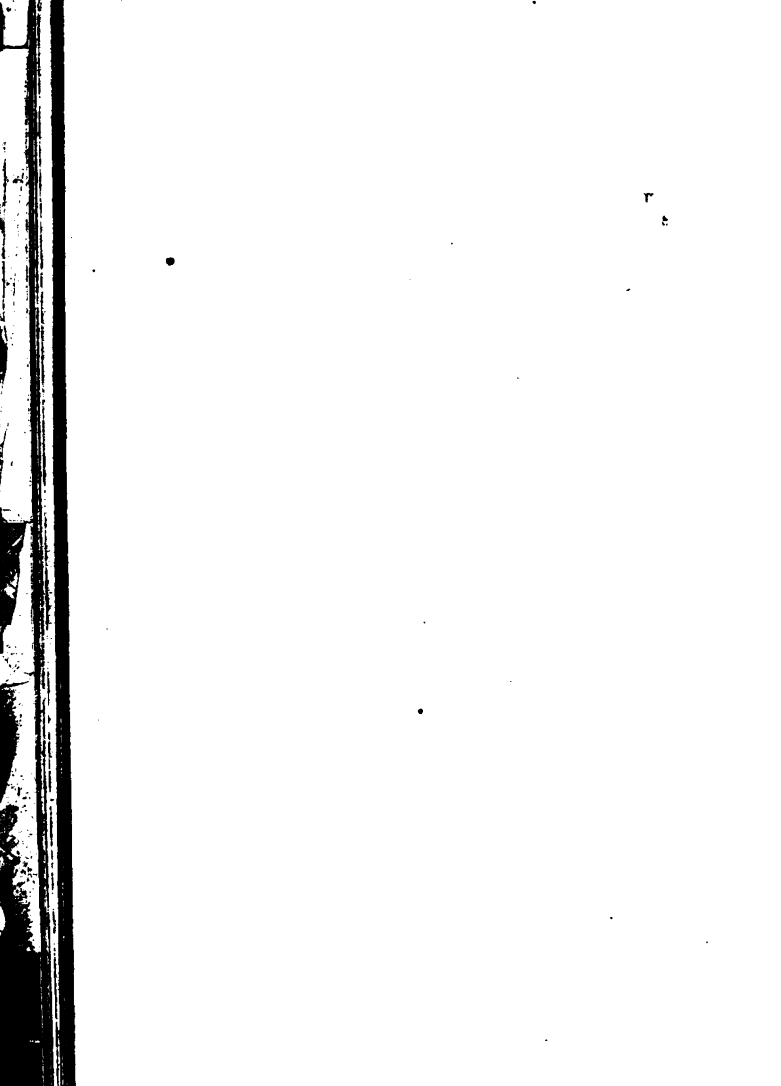
Most of the groundfloor is occupied by the ***Egyptian Museum**, one of the most important collections of the kind, founded by *Passalacqua*, and greatly extended by *Lepsius* in 1842-46 and again more recently. It is arranged in chronological order (by dynasties). Illustrated Catalogue, 2nd edit., 1899 (3 *N*).

The **VESTIBULE** contains, among other objects of interest, an

NEW MUSEUM

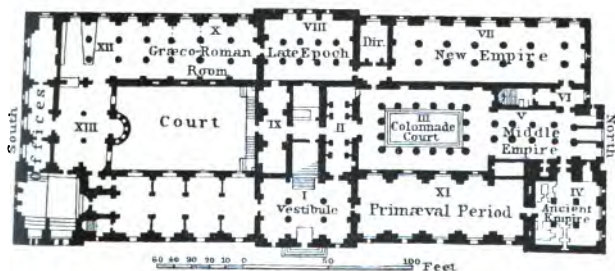
First Floor





obelisk of Ramses II., a monument of victory of Usertesen III., from Nubia (1860 B.C.), a head of King Har-em-heb, and sacred monkeys. The door leading hence to Room XI (see below) is at present closed. — We pass through the anteroom beside the staircase and enter the —

COLONNADE COURT (Pl. III), which, together with Room V, represents the main features of an Egyptian temple. On the side nearest the entrance: Statues of the lion-headed goddess Sekhmet. In the entrance court: Ethiopian altar which has played an important part in the deciphering of Ethiopian inscriptions; two crio-sphinxes (that on the right a cast). In the back-ground are two colossal figures of kings in a sitting posture, in porphyry: to the left Ramses II., called Sesostris by the Greeks, entirely uninjured; to the right Usertesen I. (2100 B.C.), the upper part restored. On the walls are paintings of Egyptian landscapes, and papyrus MSS., protected by curtains. — The hieroglyphics on the entablature record that these monuments were arranged here in 1848 by order of Frederick William IV. — We now pass through Room V and IV (see below) and enter (to the right) the —



ROOM OF THE PRIMÆVAL PERIOD (before 2800 B.C.; Pl. XI). Mainly *Objects found in prehistoric tombs: mummies in a crouching posture, sewn up in leather coverings; fine stone vessels; fragments of vessels and sepulchral stones bearing the names of kings; carved ivory chair-legs; stone knives and slates for pulverising pigments. In this room is also the Tomb of Meten (ca. 2800 B.C.), rebuilt with the original slabs. — The mural paintings represent sacrifices and the judgment of the dead; on the ceiling is a reproduction of the Zodiac of Dendera.

ROOM OF THE ANCIENT EMPIRE (after 2800 B.C.; Pl. IV). Wall I: Walls of the tomb of Manofer, with admirable reliefs (the deceased at meal; his herds); sacrificial slabs and cups. Wall II: Tomb-chamber

of Prince Mer-eb (son of Cheops), who was buried beside the Great Pyramid at Gizeh. This was reconstructed from fragments brought home by Lepsius. — Window-wall: *10,858. Wooden figure of Perher-nofret. — Wall XI: 1185. Pyramid-door with fayence plaques: 1129. Relief with harvest-scenes; 15,701. Stone statue of the major-domo Dersenez. — We return to the —

ROOM OF THE MIDDLE EMPIRE (after 2200 B.C.; Pl. V). In the central passage: 1121. Statue of Amen-em-het III. Wall VIII (on the left); 1160, 1161. Blocks of rock with marks indicating the level of the Nile. At the end next the Colonnade Court: wooden coffins of Mentu-hotep and Henui, with the figures that were interred with them. — Mural paintings of domestic scenes. — The —

ANTEROOM (Pl. VI) is devoted to the 18th Dynasty (1600-1400 B.C.). Heads of sphinxes, representing queens; 2296. Statue of Sen-Mut, with a little princess in his lap.

ROOM OF THE NEW EMPIRE (after 1600 B.C.; Pl. VII). Tombstones and coffins. Wall I: 2297. Statue of Ptahmai and his family. Table-case B. Bowls, writing materials, ornaments, dolls, stone scarabs; adjacent, Wig made of wool. — Case A. Furniture and musical instruments. Case C. (Wall II): Funeral offerings from a tomb of the period of Ramses II. — Wall III: Case D. Small statues, head-rests, draught-board. — Wall IV: Case E. Figures buried with the dead. 2. Sarcophagus of a general called Meriti; 2058. Relief from the tomb of Seti I. — Wall V: 2079. Egyptian and Asiatic (relief from the tomb of Seti I.). — Wall VIII: Case F. Tools and weapons, including a battle-axe and a dagger in a leather sheath. — Wall IX: 10,859. Wooden relief of Tamaket; 2060, 2061. Stucco paintings from Thebes; Paintings on Nile mud. — Wall X: *12,411. 12,412. Relief of a funeral-feast, from the tomb of a high priest of Memphis (exceedingly life-like). — Wall XI: 2088, 2089. Relief of the funeral procession of the architect Maia under Ramses II. — *Libyan Epoch* (after 1100 B.C.). Wall XII: 2094. Relief from Karnak of captive Jews, from the wars of Sheshonk (Shishak). — Wall XIII: Case G. Sepulchral figures in dark blue fayence; 10,114. Statuette of a queen: 1480. Door and wall of a chapel of the Ethiopian king Shabaco. — *Late Period* (after 700 B.C.). Wall XVIII: 10,972. Statue of an old man; *12,500. Head of an old man, in an unusual style. — On the walls are representations from Egyptian history. — To our left is the Colonnade Court (p. 77), straight on is the —

ROOM OF THE LATE EPOCH (Pl. VIII). Numerous coffins. Bronze and wooden figures of sacred animals and gods, temple utensils, ornaments, amulets, scarabs; to the left, mummies of sacred animals. — To the left of this room lies the —

FAYÛM ROOM (Pl. IX), containing mummies of the 2nd cent. A.D., found at Hawara and Kum-mer (Central Egypt), with portraits on wood and linen. By the wall on the left, Portrait of Aline

and gilded mask of her husband; in the centre of the room, detached portraits. — We return through R. VIII to the —

GRÆCO-ROMAN ROOM (Pl. X). Tombstones, altars, biers. Wall I: 2115. Relief of the Ptolemies; 2271. Statue of a general. — Wall III: 31. Wooden coffin in the form of the goddess Hathor; 2123. Head in the Phœnician style, from a marble sarcophagus. — Wall VI: 13,277. Pall of Dion. — Wall VII: 7733. Inscription of Zenobia, Queen of Palmyra, referring to a synagogue. — Wall VIII: 2119. Relief of Emp. Augustus as an Egyptian king. — Walls IX and XI: Fragments of Christian garments and palls. The cabinets contain terracotta and bronze figures of gods, lamps, etc. — Late Ethiopian (Coptic) antiquities. Wall XII: 2261. King on a throne; 2268. Monument of victory, erected by King Nestasen. — Wall XIV: Ornaments of a queen, from her pyramid at Meroë. Lastly we come to the —

ABUSIR ROOMS (Pl. XII and XIII), containing recent acquisitions. Portions of a *Stucco pavement from El-Amarna (ca. 1400 B.C.), with representations of ducks among reeds. *Slabs from the temple of the sun built by King Ne-user-re, near Abusir (ca. 2600 B.C.), with interesting representations from the three seasons: fishing, fowling, hunting, harvesting, boat-building etc. — Room XIII: Other slabs from the same source, representing festivities; utensils and vessels of various epochs.

SECOND FLOOR.

On the upper landing of the staircase (p. 76) which leads to the second floor of the New Museum are glass-cases containing reduced copies of bodies found buried among the ruins of Pompeii. To the left is the Cabinet of Engravings, to the right the Antiquarium (see p. 80).

The ***Cabinet of Engravings** contains some 300,000 engravings, wood-cuts, and lithographs; drawings by artists who died before 1800 (among which the German and Dutch schools are especially well represented); illustrated MSS. of the 10-16th cent.; old illustrated books; and lastly an extensive collection of photographs of paintings and drawings. Among the recent acquisitions are an important *Dürer* collection (1877), the illustrated MSS. from the collection of the Duke of Hamilton (1882), including 84 illustrations to Dante by *Botticelli* (d. 1510), engravings by *Rembrandt* from various private collections, including those presented by Freiherr von Lipperheide, the drawings by Italian masters (about 4000) of the *Beckerath Collection*, and the engravings, etchings, and wood-cuts by modern German artists formerly exhibited in the National Gallery. — Passing through the vestibule we reach the

students' room, where the portfolios of engravings are shown on application. To the left of the entrance, behind a curtain, is an excellent watercolour portrait of Countess Potocka (d. 1823), perhaps by *Kucharski*. Beyond is a room where a varying selection of the best drawings and engravings is exhibited.

The ***Antiquarium** is a collection of small antique works of both ornamental and industrial art which in Oct. 1905 will be removed to the upper floor of the Old Museum (p. 75).

Room I. In front are the ***Small Bronzes** (7-4th cent. B.C.). To the right of the entrance, ***Theseus and the Minotaur**, a fine work of the Alexandrian period, found in Asia Minor. Household utensils and weapons; objects found in a tomb at Chiusi (chair of state and cinerary urn). — In the desk-case to the left are Grecian folding mirrors (chiefly of the 4th cent.) with interesting representations (Scylla, Ganymede, etc.) on the covers. — In front of the next section, large bronze ***Vase** with four ram's heads, from Leontini (6th cent.); farther back, ornaments from vases and utensils; male and female satyrs, a double-herma from Pompeii. — To the right, in Case VII: Toilet-caskets from tombs at Præneste (4th-3rd cent. B.C.); above, bronzes of the golden period (Satyr from Pergamon, Hercules, etc.). In the desk-cases, ***Etruscan mirrors** in metal; buckles. In Case VI, to the left: Antique vases and utensils, and small antique Greek figures, partly of great beauty (head of a youth from Cythera, youth and warrior from Dodona, Jupiter Tonans from Olympia, etc.). In the desk-cases, articles used in the palæstra, writing-tablets, and other small objects. — Farther on are the ***Terracottas**, most of which are Greek. The finest are those found at Tanagra in Bœotia since 1873, which, to judge from the pleasing movement, drapery, and delicate colouring of the groups and figures, date from the 3rd and 4th cent. B.C. Many of them are highly humorous in conception. The best are in Case XIV, to the left. Terracottas from Asia Minor, Sicily, and S. Italy. To the left, Roman mosaics. In Case XX: Terracotta reliefs, chiefly from Greece, including one of the Calydonian hunt. In a recess by the exit, archaic bronzes, and coloured terracottas from Olympia (chiefly fragments of buildings). ***Head of a Roman lady**; ***Head of a youth**, from Tarentum.

Room II. **Larger Objects** arranged in geographical order. In the centre and in front of the two end windows are painted terracotta sarcophagi from Clazomenæ (6th cent.) and objects found in Rhodes. In front of the centre window: Coloured terracotta plaques from Cervetri; black pottery from Etruria. On the walls: to the left, terracottas from Capua, Pæstum, Cervetri, Rome, and the Rhine. By the exit, two cinerary urns with human heads from Chiusi. — An adjoining room contains the ****Silver Treasure** found in

1868 at Hildesheim near Hanover, consisting of Roman plate of the time of Augustus. Some of the articles possess great artistic merit, especially the cratera in front of the window and the round dish with a relief of Athena. A case to the left contains Greek silver dishes from Hermopolis in Egypt (2nd cent. B.C.).

Room IV contains the *Vases*, 4000 in number, a collection scarcely inferior in value to those at London and Paris, and including many of great artistic value and importance in the history of Greek painting and mythology. Most of them, though made in Greece, have been found in tombs in Italy. The arrangement is chronological, beginning with the earliest vases from Mycenæ (Case I, by the entrance), and concluding with the vases manufactured in S. Italy during the centuries immediately preceding the Christian epoch (Case XXVI, at the end of the room). The climax of exquisite workmanship is reached in the Attic vases of the 5th cent. with red figures on a black ground. Among the specially noteworthy specimens are the Panathenaic Amphoræ in Case VIII, to the left; the Hydriæ or three handled water-vessels in Case XIV, to the right; the shallow drinking-bowls with interesting paintings both inside and outside, many of them with inscriptions by the artists, in Cases XV and XX, to the left; and the Attic Lekythi, or anointing-vessels, with coloured designs on a white ground, in Case XXI, in the centre, and on stands to the left by the windows. In Desk-Case V, to the left, are votive tablets from Corinth (7-5th cent. B.C.), and in Desk-Case VII, to the right, Attic terracotta slabs (6th cent. B.C.). — Beyond Room IV, in the staircase gallery, are objects from Cyprus.

In the 'STERN SAAL' (to the left) is the *Collection of Gems and Objects in the Precious Metals*. The most valuable part of the collection of gems (*Intaglios*, receding, and *Cameos*, raised) still remains the Stosch collection, consisting of 3442 specimens, purchased by Frederick the Great for 30,000 ducats. More recently many stones from Greece have been added. The first case to the right contains gold objects, the most valuable of which are the **Vettersfelde Treasure*, parts of a suit of armour made probably in a Greek colony on the Black Sea for a Scythian chief, found in 1882 at Vettersfelde in the Nieder-Lausitz, and the **Antique Ornaments* from the Sabine Mts., purchased in 1877 for 60,000 *M.* (3000*l.*): massive gold bracelets in the form of snakes, rings, etc. The second case contains the finest of the antique and later *cameos*, including one with the Judgment of Paris; onyx **Cameo* with the Apotheosis of Septimius Severus, measuring 9 by 7½ inches (purchased for 1800*l.*); Head of Athens, by Eutyches; Gorgoneion or Gorgon's head; Hercules and Cerberus; and a statuette in chalcedony. At the back are the oldest Greek intaglios. On the wall between these cases are the Lauersfort phaleræ, the silver ornaments of a Roman officer. The

third case (to the left) contains modern cameos and intaglios. In the centre of the room and in the case at the back are ancient glass vessels, and to the left of these, articles in bone and ivory (diptychs). On the wall, fragments of old glass mosaic and ancient mural paintings. On the wall near the door are articles discovered at Jerusalem (*Dormitio Sanctæ Mariæ*), and on the other walls Roman mosaics, including (right) a Centaur from Hadrian's villa near Rome, and (left) an Egyptian festival at the time of the high Nile.

**c. Pergamon Museum. Antiquities from Western Asia.
Olympia Museum.**

ENTRANCE by the Portal at the back of the National Gallery (see plan, p. 72). — ADMISSION to the Pergamon Museum, see p. 38. — Guide to the Pergamon Museum, 30 pf.; Guide to the Ruins of Pergamon, 80 pf. Description of the Great Frieze (illustrated), 1 *M.*

The ***Pergamon Museum** (Pl. R, 23), an unpretending edifice by *F. Wolff*, opened in 1901, contains the larger objects found in the excavations undertaken by the Royal Museums in three Hellenistic towns of Asia Minor, viz. *Pergamon* (1878-86), *Magnesia* on the Mæander (1891-93), and *Priene* (1895-99). Its chief treasure is the great ****Frieze**, representing the contest of the gods and giants (*Gigantomachia*), which formed the artistic decoration of a huge marble altar to Zeus and Athena on the Acropolis of Pergamon, probably erected by King Eumenes II. about the year B.C. 180 in honour of his decisive victory over the Gauls of Asia Minor. The altar has been reconstructed so as to exhibit the sculptures in their original position. The engineer *Karl Humann* (d. 1896) discovered several isolated reliefs in 1871 built into a mediæval fortification wall, and in 1878-80 succeeded in bringing to light the whole of this most valuable work of art, which is the largest existing monument of Greek sculpture and rivals in importance the Parthenon sculptures in the British Museum. The sculptures are characterized by strong dramatic feeling and great boldness in the representation of scenes of excitement; and at the same time reveal a knowledge of the human form, a richness of fancy, and a mastery of execution, such as are displayed in no other antique remains on so large a scale.

The ALTAR, reconstructed in its original size and shape, and surrounded by a broad gangway, occupies the centre of the museum. It has the form of a rectangular podium or platform, nearly 30 ft. in height, and is 113 ft. broad and 124 ft. in length at its base. A flight of steps, 65 ft. broad (see below), let into the W. side, ascends to the top. The opening on the same side, with columns (a modern arrangement) and preceded by a fine *Mosaic Pavement* from Pergamon, forms the entrance to the inner court (see p. 83). Round the outside of the altar (including the side-walls of the flight of steps), above a kind of dado or pedestal, 7½ ft. in height,

runs the famous *Marble Frieze*, also 7½ ft. high. The high reliefs have been in many cases reconstructed from numerous small fragments, but none has been restored. Above the frieze are the names of the Gods and Titans, and of the Giants, many of whom are represented in half human, half animal form.

The following are the more important groups and figures, beginning at the steps and proceeding from left to right. *On the W. Side:* Dionysos. *On the S. Side:* Various deities, including Cybele mounted on a lion, in combat with a monster in the form of a bull; Selene on horseback; Helios in floating drapery in his chariot; Aurora riding through the heavens; a lion-headed giant being strangled by a youth; Phœbe and her opponents; Asteria supported by a dog. *On the E. Side:* Bearded giant in combat with the triple-headed Hecate; Artemis and the youthful Otos; Tityos hard pressed by the torch of Leto; magnificent torso of Apollo in the background. Further towards the end are the main groups: Zeus destroying three opponents with thunderbolts, and Athena grasping Alkyoneus (son of Gæa, the earth-goddess) by the hair (the Alkyoneus is interesting on account of the resemblance to the Laocoon). *On the N. Side:* Castor defending himself against Idas; Nyx hurling the vessel full of serpents; a goddess, supposed to be Medusa, supported by a lion. *On the W. Side* and on the adjacent side-wall of the staircase are marine deities, including the fantastic form of Triton, and the mighty Oceanus.

On the platform at the top of the flight of steps stood the sacrificial altar, which was surrounded by a low colonnade, with elegant Ionic columns. The inner side of the rear-wall was decorated with the *Telephos Frieze*, 5 ft. in height, depicting the history of Telephos, the mythical founder of Pergamon. The numerous and in part uninterpreted fragments are exhibited on the entrance-wall of the gangway (beginning beyond the corner to the right of the entrance; inscriptions below the reliefs). — On the other walls are the other sculptures discovered at Pergamon, fragments of architecture, and inscriptions. A series of large *Female Figures* is noteworthy, and still more so a beautiful **Female Head* (opposite the E. wall of the altar, near the left corner), recalling the Venus of Milo.

The INNER COURT (entrance, see p. 82), within the reconstructed large altar, contains architectural fragments illustrating the more important buildings. By the entrance-wall and rear-wall are fragments from Pergamon (by the entrance-wall a fragment of the sacrificial altar also); to the left, fragments from Magnesia; and to the right those from Priene. Here too, opposite the entrance, is a large marble copy from Pergamon of the statue of Athena Parthenos by Phidias. — Outside the entrance to the Museum is a semicircular marble bench from Pergamon.

The Collection of Antiquities from Western Asia is exhibited in a separate building near the Pergamon Museum. Admission on weekdays 11-1.30, by application to the Director.

GROUND FLOOR (mostly originals). To the left are *Assyrian Alabaster Slabs* from the palaces of King Assur-Nasir-Pal (885-860 B.C.) and Sennacherib (705-681 B.C.) at Kalah and Nineveh (the modern Nimroud and

Kouyunjik), with reliefs of winged deities, kings, hunting and battle scenes, and processions. Niche C: Assyrian bell; monument to King Sargon (722-705), from Cyprus. Niche D, in a case, Relief of Sennacherib and his favourite horse. Before the partition-walls: fragment of an ancient Babylonian memorial stone with a relief of the primæval king Gudea; Babylonian tiles (from Tello) with cuneiform inscriptions dating back to 3000 B.C.; tile with the stamp of Nabuchodonosor (604-561). — At the end of Room L: Punic tomb-stone, with Latin and Punic inscriptions; two colossal lions from Sendjerli (see below); in front, fragment of a colossal statue of King Panammu from N. Syria (ca. 720 B.C.); statue of the God Hadad, with ancient Aramaic inscription; to the right, memorial stone of the Armenian King Rusas I. (ca. 720). — On the right side of the room are the so-called *Hittite Sculptures*, discovered in 1888-91 in N. Syria (Sendjerli) and Asia Minor, some dating from between 1000 and 2000 B.C. These are mainly mural reliefs (King Barrakhub with attendants; lion-hunt; deities with animals' heads); several bear ancient Aramaic inscriptions; wine vessel, double sphinx as base of a column. — In the middle: charter of the Babylonian king Merodachbaladan incised in stone (714 B.C.); early Babylonian gems and sealing cylinders; monument of victory of the Assyrian king Asarhaddon (681-668). — On the STAIRCASE are casts of Assyrian monuments, chiefly from Nimroud.

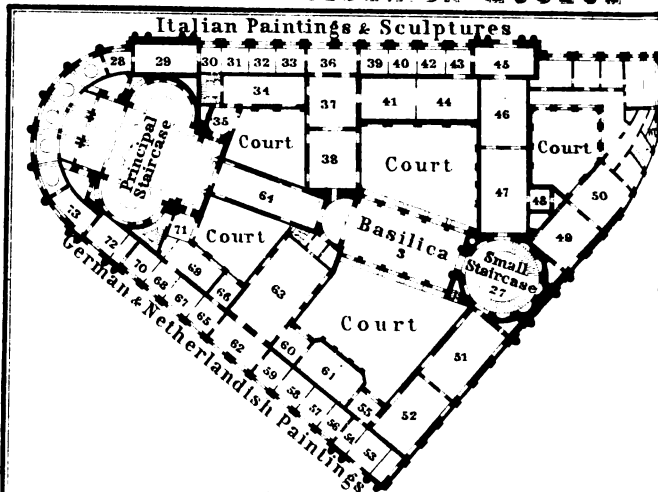
FIRST FLOOR. To the left, casts of antiquities from Assyria, Phœnicia, and S. Arabia; to the right, casts from Cyprus, Persia, and Kommagene in Syria, and also of Hittite sculptures (see above). Among the most valuable originals are (in Niche F, to the left) the earthenware tablets found at El-Amarna in Central Egypt, consisting of letters addressed by Asiatic princes (one being from Jerusalem) and Egyptian vassals to the Pharaohs Amenophis III. and IV. (ca. 1400 B.C.). Niche G: Babylonian earthenware tablets (commercial charters, letters, list of words, ground-plan of a palace). Niche H: Antiquities from Palmyra (3rd cent. A.D.); seals from N. Syria, Cyprus, and Chaldæa. Niche J: Lead coffin from Jerusalem; Armenian bronzes. To the right (Niches K and L): Sculptures from the tomb of King Antiochus I. of Kommagene (69-34 B.C.). In the centre, Case II: Babylonian inscribed cylinders, particularly cylinders commemorating the buildings of Nabonedus (555-538).

The **Olympia Museum** (admission by permission previously obtained at the Pergamon Museum) is arranged in a wing of the same building, and consists of casts of the sculptures discovered during the excavations carried on by Ernst Curtius (d. 1896) in 1876-81 at Olympia at the expense of the German government.

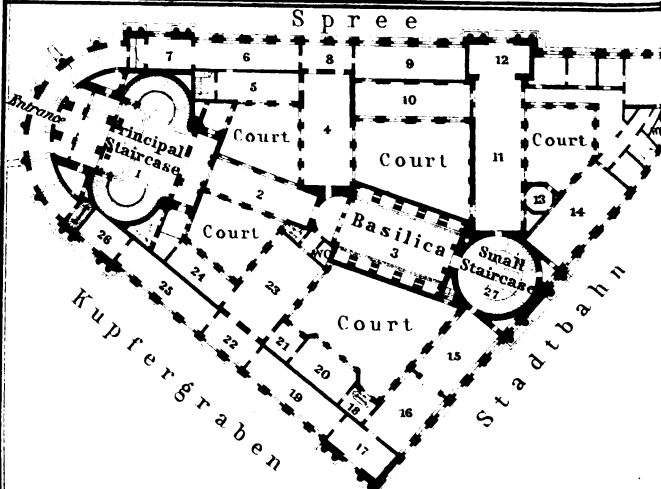
The originals of the first-named sculptures remain at Olympia. The chief casts on the GROUND FLOOR are those of the Hermes of *Praxiteles*, the only authenticated and at the same time well preserved masterpiece of the greatest Greek sculptor of the 4th cent., and of the Nike of *Pneonios*, erected at the beginning of the Peloponnesian War, in which the sculptor has most admirably succeeded in representing the goddess of Victory in the act of flying.

FIRST FLOOR. The chief objects here are the two *Pediment Groups from the Temple of Zeus*, by an unknown sculptor of the beginning of the 5th cent. B.C. The *E. Pediment* represents the preparations for the race between Pelops and Oenomaos, which Curtius describes as follows. In the centre stands Jupiter, with Pelops and Hippodamia on his right, and King Oenomaos and his wife Sterope on his left; to the right and left of these appear the two four-horse chariots, held by kneeling charioteers, beyond which, on the left, are a seated man, a kneeling girl, and finally the recumbent figure of the river-god Alpheus, and, on the right, a bald-headed old man, a boy seated on the ground, and the river-god Cladeus. On the *W. Pediment* the struggle between the Lapithæ and the Centaurs at the marriage of Pirithous is depicted. In the middle is

EMPEROR FREDERICK MUSEUM



Upper Floor



Ground Floor

Apollo extending his right hand in a commanding gesture, while on each side are groups of combatants; to the left a Centaur abducting a woman and attacked by Pirithous; to the right, Theseus protecting a woman against her abductors; to the left again, a Centaur carrying off a boy, and to the right, a kneeling Lapith strangling a Centaur; the succeeding groups on each side resemble the first groups, but with the figures in a kneeling position; the composition finally terminates with a recumbent female form at each end.

d. The Emperor Frederick Museum.

The ****Emperor Frederick Museum** (Pl. R, 23), situated at the N.W. end of the 'museum island', beyond the Stadtbahn, was built by *Ihne* in 1898-1903. Its three façades front respectively the Stadtbahn (S.E.), the Spree (N.), and the Kupfergraben (S.W.). Two new bridges, from the Monbijou Garden (p. 155) and from the street Am Kupfergraben, lead to the entrance, at the N.W. angle, opposite which rises the equestrian *Statue of Emperor Frederick III.*, by *Maison*. The Italian baroque style has been adopted for the building, the two chief façades of which, each relieved by two projecting portions, rise directly from the water. The corner with the entrance is rounded off into a semicircle; six massive columns support its upper story, which is crowned by the main dome. A smaller dome, above the back staircase, rises over the centre of the façade towards the Stadtbahn. In the middle of the projecting central portion of this façade is a bronze medallion of Emperor Frederick, by *O. Lessing*, and on the attic are ten statues by *A. Vogel* and *Widemann*, six of which represent the Arts and the remaining four the chief Art Cities.

The INTERIOR of the museum (admission, see p. 37) contains the sculptures of the Christian epoch, the picture-gallery, and the cabinet of coins, hitherto exhibited in the Old and New Museums. To these have been added collections of early-Christian, Byzantine, Coptic, and Persian-Mohammedan art.

The collections are not strictly divided from each other. The 27 rooms and cabinets on the groundfloor contain, on the N. side, the early-Christian, Byzantine, Coptic, Romanesque, and Gothic Monuments, on the S. side the German and Italian Sculptures, and the Cabinet of Coins. But among the German sculptures a certain number of easel-pictures are exhibited, while all the bronze and most of the marble Italian sculptures are to be found on the first floor. In the chief room on the groundfloor, moreover, are collected the largest altar-pieces, both plastic and painted. The 45 rooms and cabinets on the first floor are occupied by the picture-gallery: on the N. side the Italian Schools, on the S. side the Dutch, German, French, and Spanish Schools. Along with the former, the Italian marble sculptures, glazed terracotta works (Della Robbia), and bron-

zes are arranged in four cabinets on the N. side, apart from a few works scattered here and there in other rooms. The arrangement is also interfered with by the separate exhibitions of the James Simon Collection (presented in 1904), the Adolph Thiem Collection (acquired in 1904), and the Wesendonk Gallery (on loan).

The collection of sculptures of the Christian epoch has been greatly enlarged of late years by the acquisition of numerous early-Christian, Byzantine, and Coptic works, and art-industrial productions. The gem of the collection is the mosaic from the church of San Michele in Affricisco in Ravenna (p. 88). The collection of early-Byzantine original sculptures and the Coptic antiquities are particularly worthy of note. To these may be added the Persian-Mohammedan collection, which is arranged round the imposing Façade of the Palace of M'shatta (p. 89).

A. GROUND FLOOR.

The chief entrance admits us to the GREAT STAIRCASE (Pl. 1), decorated in the style of the time of the Great Elector. In the centre is a bronze cast of the Statue of the Great Elector by Schlüter (see p. 57), on the original pedestal. On the pilasters of the dome are medallion portraits of the Great Elector, Frederick the Great, Frederick William III., and Emp. Frederick III., and on the gallery above the entrance to the Tapestry Room (p. 105) is one of Emp. William II. The broad stairs on the right and left lead to the picture-gallery (p. 94).

Passing through the ANTEROOM (Pl. 2), we enter the —

BASILICA (Pl. 3), designed in the style of a Florentine church of the early 16th century. In the centre of the spacious hall stand two columns, one bearing the 'Marzocco', or heraldic lion of Florence, the other the she-wolf of Siena. Beyond them is a lectern with intarsia work (16th cent.), between *Choirstalls with intarsia work by *Pantaleone de Marchis* (ca. 1495). On the pillars and in the stained-glass windows are coats of arms of Florentine families.

The large niches in the walls are occupied by a series of large altar-pieces, painted and carved. To the right: 259. *Begarelli*, Crucifixion, from Modena (ca. 1530). — 287. *Giac.* and *Giulio Francia*, Madonna enthroned with saints. — 130. Ascension, glazed terracotta relief from the *Della Robbia* workshop. — 249. *Fra Bartolomeo*, Assumption. — 192. Processional Madonna, from the Mark of Ancona (ca. 1500); above, 171. Venetian sepulchral monument (ca. 1530); to the right and left of the exit, two Venetian sacristy fountains; in the lunette above the door, 205. Bust of Pope Alexander VI. (ca. 1500); on the balcony above it, 165. *Tullio* or *Antonio Lombardi*, Two statues of youths (from the Vendramin tomb in the Frari at Venice). In the niches of the left side-wall, beginning at the exit-wall: 128a. *Giovanni della Robbia*, Pietà,

in coloured terracotta. — 191. *Paris Bordone*, Madonna enthroned with saints. — 118. *Andrea della Robbia*, Madonna enthroned with saints, a glazed altar-piece, dating from the artist's middle period. — 1165. *Luigi Vivarini*, Madonna enthroned with saints (1503). — *Andrea della Robbia*, Stone altar from Brescia with St. Dorothea. — The door to the left of this niche leads to —

Room 4, which contains some large sculptures from Italy and France, including three Venetian fountains. To the right of the entrance is a case with Italian and Spanish ivory-carvings of the Baroque period, and in front of the window is another with Gothic ivory-carvings, mainly of French origin. In the upper part of the latter: No. 26. Alabaster statuette by *Nino Pisano*, several French Madonnas (No. 80 from the end of the 13th cent.), and two Passion-scenes (No. 118, 119; 14th cent.). Below, on the window-side, are several private folding altars; on the right side, chiefly non-religious works: mirror-cases, book-covers with love scenes or illustrations of romances, etc. — The door on the left leads into the —

Coptic Room (5), in which is exhibited a remarkable collection of examples of the art of the Christian inhabitants of Egypt. Most of the work and at the same time the best of it belongs to the early-Christian epoch (3rd-8th cent.); especially notable are the works of industrial art, particularly the embroideries.

The large wall-cabinet to the right of the entrance contains (in the centre) wood-carvings (Battle before a besieged town), paintings on wood and papyrus, and glass vessels; below are various wooden and bone utensils ornamented with carving (to the left weaving appliances, and at the bottom, leather-work. By the pillar to the left of this cabinet is a wooden beam, with a carving of Daniel in the lion's den; farther on, Head of an emperor, from Keneh (4-5th cent. A.D.) between purple embroideries from Coptic garments; below, terracotta stands for vessels. Then follow numerous examples of Coptic sculpture: parapet-slab from Psavit (at the bottom, to the right of the next pillar), Relief of Christ on horseback between angels (to the left); in the centre of the room is a large beam from a frieze resting on three columns, between which are frames with ornamental borders for garments, with Christian scenes depicted upon them. Further to the left, tombstones; representation of Orpheus (fragment); above the door, tutelary goddess of a town (6th-7th cent.). The case at the end of the room contains, at the top, painted terracotta vessels; on the next shelf, bronze utensils (*e. g.* lamp in the form of a ship, censers adorned with biblical subjects); below, to the right, ampullæ (most of them representing St. Menas between two camels), to the left, terracotta lamps with Christian emblems; in the middle, smaller sculptures, including terracotta seals (matrices and impressions) for sealing vessels. In the first case on the window wall, Carvings in bone (from furniture and utensils), to the left pagan, and to the right Christian subjects; in the second case, Small bronzes, in the middle, Two engraved mirrors, and between them an engraved silver cross; below, smaller ornaments, mirror-cases, etc. Round the upper part of the walls are hung frames with embroideries (some with representations copied from the antique).

We pass through the door under the head of the tutelary-goddess into the —

EARLY-CHRISTIAN AND BYZANTINE ROOMS (6 and 7). In the apse,

at the extreme end to the left, is a **Mosaic from the Church of San Michele in Affricisco in Ravenna*, dating from 545 A.D., acquired by King Frederick William IV. in 1843 and presented to the museum by Emp. William II.

The mosaic represents the youthful Christ, adored by the archangels. In the surrounding frieze are the Lamb of God and doves, the symbols of Christ and the apostles. On the triumphal arch, Christ as Judge of the World, surrounded by angels bearing the instruments of the Passion and trumpets. Below, SS. Cosmas and Damianus.

In the same room (7) are several early-Christian sarcophagi and fragments of others. Near the entrance, Sarcophagus with the story of Jonah (3rd-4th cent.); above, Fragments of a sarcophagus with pastoral scenes (3rd-4th cent.). By the window wall, Colossal altar from Constantinople (5th cent.). — Along the side-wall of Room 6, as far as the green pillar of verde antico, is arranged an important collection of original Byzantine sculptures.

On the pillars are characteristic Byzantine capitals. In the first section, End of a sarcophagus from Constantinople, representing Christ between two apostles (4-5th cent.); above, ornamental slab with vase, vine, and drinking peacocks (Syrian, 6th cent.); to the right, below, a game of balls in the shape of a staircase with scenes from the circus. Round the door into Room 5 are grouped several ornamental slabs and architectural fragments; in the pediment a mosaic picture of Christ the Merciful (12th cent.). Beyond the door are various representations of the Madonna in relief, the largest (headless) from Constantinople (10-11th cent.); beside it a smaller Madonna adoring the Child and, as a pendant, the Archangel Michael wearing the imperial insignia. — Farther on, beyond the verde antico column, Mediæval Italian sculptures showing the Oriental-Byzantine influence, first works in the Langobard style, then Venetian works mostly of an ornamental character. The large, painted Madonna is by Presbyter Martinus (1199).

The glass-cases contain smaller Byzantine works of art. In the first case (near the passage into Room 7) are noteworthy ivory carvings: diptych with Christ between Peter and Paul, and the Virgin between angels (Syro-Egyptian, 6th cent.); scenes from the life of Christ (Roman, ca. 400 A.D.); also ornaments, terracotta lamps, and bronze utensils. In the large glass-case are bronzes and ivory carvings: in the middle, *Pyx with Christ and the apostles (4th cent.); in front of it, Bronze statuette of St. Peter (Roman, 4th cent.), and numerous lamps with Christian emblems (some in the form of doves), etc. In the third case in the middle is a wax mosaic of the Crucifixion (12th cent.); to the left of it, Byzantine ivory carvings of the 10-12th cent. (No. 19. Crucifixion, No. 8. Death of the forty martyrs); to the right, Italian ivory carvings in a style resembling the Byzantine, grouped round a large late-Byzantine diptych in soapstone.

Through the door in the end-wall we enter —

ROOM 8, which contains ITALIAN SCULPTURES OF THE 13-14TH CENTURIES. (The two doors to the right lead back into Room 4.) To the left of the entrance: 28a. Head of a bearded prince, one of the rare busts of the Hohenstaufen period; to the right, 28. Bust of a lady of Scala near Ravello (second half of the 13th cent.). In the corner, *Niccolò Pisano*, Angel of the Annunciation (much injured); to the left of it, 22. *Niccolò Pisano*, St. Buonacorso between angels; above, 24. *Giov. Pisano*, Pietà (lectern; from the pulpit of Pisa cathedral). — Between the doors are several works by *Giov.*

Pisano: Madonna, marble statuettes, two sibyls (from the pulpit of Pisa cathedral), four statuettes of prophets (studio works). 25. *Andrea Pisano*, Crucifix (lifesize); *Style of Nino Pisano*, Annunciation, group with well-preserved old painting. — In the left corner, *Pisan Master of the 14th cent.*, Madonna, painted wooden statue. Near the window, Relief of the Madonna and two mourning figures from Neapolitan tombs of the 14th cent. (Nos. 19, 20).

The door in the Venetian 15th cent. portal leads into —

Room 9, containing WORKS OF ARABIAN AND PERSIAN ART.

On the entrance-wall are inscriptions; in the corner an alabaster wall-fountain with coloured tiles. On the other walls, Carpets of the 14-16th cent., conspicuous among which, in the centre of the long wall, is one with the heraldic dragon of the Ming dynasty of China; on the end-wall, Persian carpet of the early 16th cent. (betraying Chinese influence). In the show-cases are examples of Arabian and Persian industrial art. By the long wall is a large casket inlaid with gold and silver for the preservation of the Koran; in the case to the right, Cover of a similar casket, and numerous book-bindings, two splendid examples of which are in the case on the left. In the cases along the window-wall are book-covers, then a large collection of glazed terracotta vessels and fragments of vessels found in Egypt and Asia Minor; farther on, so-called 'Mosul' vessels of bronze inlaid with gold and silver, and a collection of articles in vitreous paste.

The door in the long wall leads into Room 10. On the walls are coloured photographs of Persian-Mohammedan architectural details, collected during the travels of Prof. Sarre. Several glass-cases contain a collection of Coptic, Byzantine and Arabian textiles (arrangement not yet completed).

The door in the end-wall leads into Rooms 11 and 12, in which the *FACADE OF THE PALACE OF M'SHATTA has been erected, a gift of Sultan Abdul Hamid to Emperor William II. M'shatta ('winter-camp') lies two days' journey to the E. of the Jordan. The palace was formerly considered to have been built by Chosroes II. (d. 628 A.D.), the last Sassanide king of Persia, but it is now referred to about 400 A.D. The smooth upper wall and part of the right side of the chief portal are wanting (comp. the plans and models exhibited in this room). The part of the façade which has been brought to Berlin is completely covered with ornamentation in pierced work: from vases, beside which stand animals or fabulous beings, spring vines with birds in the branches. The larger left half shows an affinity with antique and Byzantine forms, while the right half, on which are no animals, recalls the Persian art of the Sassanide period. — Near the window are various articles found in M'shatta.

The door opposite the chief portal leads into the administrative offices, and the one next it into the rooms in which are the German plaster-casts (arrangement not yet completed). — The door in the end-wall opens upon the —

SMALL STAIRCASE (Pl. 27), from which doors lead into the Basilica and the Cabinet of Coins. At the sides of the staircase, which

ascends to the picture-gallery, are marble statues of Venus and Mercury by *Jean-Baptiste Pigalle*, from the park of Sanssouci.

We pass through the door straight opposite into the exhibition-rooms of the *CABINET OF COINS (Pl. 15, 16). The collection itself, the students' room, and the technical library are accommodated on the sunk-floor. Interested visitors may have access to particular sections of the collection by personal application to the director. Entrance to the right of the principal portal of the museum.

The first exhibition-room (15) affords a survey of the development of coining. Nearest the entrance is a large glass-case containing money-ingots of the civilised peoples, the preliminary stage before coined money; to the left, by the wall, are specimens of the earliest Greek coins, and further on is a collection of Roman coins from the earliest heavy cast bronze ingots to the late imperial epoch (incl. the Byzantine emperors). Other sections comprise mediæval and modern European coins, German, Brandenburg, and Prussian coins, Oriental coins, and coins now current.

Room 16. Medals. Nearest the door are 15th cent. Italian medals, beyond which are later Italian medals. In the show-case in the centre are medals of the Hohenzollern family; further on come those of the other German princes and of private persons, with numerous matrices in box and pearwood, lithographic stone, and slate. Among the medals of other countries, the modern French specimens are most worthy of note. In the middle of the room, by the window to the left, is a small show-case containing five *Gold medals (rewards of victory) found recently in Egypt, with portraits of Alexander the Great, his mother Olympias and the Emp. Caracalla.

The door straight in front leads from Room 16 to the last room of Italian sculpture (17), and the door to the right into the German section. The latter gives upon ANTEROOM 18, containing a wall-cabinet in which are various smaller works of art. In the centre are bronzes, including No. 298. Statuette of the Madonna, by a *Ratisbon Master* (ca. 1510).—Proceeding straight on we enter—

ROOM 20: GERMAN RENAISSANCE SCULPTURES. The windows contain admirable *Stained Glass from designs by *Hans Baldung Grien* (from a church near Freiburg). In the middle, Bronze fountain from the workshop of *Peter Vischer*. On the long wall: No. 1222. *Meister von Schöppingen* (School of Soest), Winged altar with the Crucifixion and Passion; to the left, 1235a. *Master of the Glorification of Mary*, Adoration of the Child; to the right, 1235. *Master of the Life of the Virgin*, Virgin with the holy women in the garden. Numerous sculptures from the Lower Rhine. On the end-walls: 1205, 1206. *Middle Rhenish Master*, Two large altar panels (ca. 1440); below them to the left, *Lower Rhenish Master*, Madonna and Child. In the desk-case to the right of the window are mother-of-pearl carvings, and above them small works in wood: 329. *Swabian School*, Madonna seated (end of the 15th cent.). — In the large glass-case in the centre of the room, at the top: No. 588. *Heinrich Hufnagel* (Augsburg, 1482), Silver-gilt figure of the Madonna; 400a. *Netherlandish* (period of Jan van Eyck), Ma-

donna; 370. *Lower Rhenish Master* (ca. 1430), Madonna with the grapes; 608. *Konrad Meit of Worms* (ca. 1525), Boxwood bust of a young man. Lower down in front: *Ratisbon Master* (ca. 1525), St. Sebastian; at the back, works by *Hans Daucher*, *Peter Flettner*, *Ludwig Krug*, *Peter Vischer the Younger*, etc., in limestone, alabaster, and soapstone. — In the case in the left corner are ivory carvings of the baroque period and German bronze plaquettes.

ROOM 21: GERMAN SCULPTURES OF THE RENAISSANCE, BAROQUE AND ROCOCO PERIODS. Nos. 418, 419. *Jan de Zar*, Painted terracotta busts of Willibald and Anna Imhof (Nuremberg, ca. 1570). To the right, 405 a. *Peter Flettner*, Boy with a musical instrument, painted statuette in wood; below it, 341. *Hans Daucher*, Altar of the Passion, in limestone. At the window, 404. *Georg Labenwolf*, Bust of Frederick II. of Denmark (?). By the left wall, *German Master* (ca. 1510-20), Madonna, terracotta statuette; *Jodocus Vredis* (Westphalian School, ca. 1500), Madonna adored by angels.

ROOMS 23-24: GERMAN SCULPTURES OF THE ROMANESQUE AND GOTHIC PERIODS. The chronological arrangement begins straight opposite at the end of Room 24, where the west gallery from the church of Kloster-Gröningen is built into the wall: Christ among the Apostles (stucco reliefs, 12th cent.). Below, 1216 a. *Westphalian School* (ca. 1225), Triptych representing Christ before Caiaphas, Crucifixion, and the Holy Women at the Sepulchre. On the long wall: at the top, 1216 b. *Westphalian School* (after 1250), Triptych of the Trinity between the Virgin and St. John. Lower: 286. Three heads from the *Schöne Brunnen* at Nuremberg (end of 14th cent.); 1627. Diptych from Cologne (ca. 1350), Madonna and Crucifixion. In the middle of the long wall: no number, Altar-top in the shape of a clover leaf, with scenes from the Passion, from Quedlinburg; below, no number, Mary with the body of Christ (*Austrian*, ca. 1420), in limestone, and several terracotta works. Further to the left, 1624. *Bohemian School* (ca. 1350), Madonna enthroned, from Glatz. Beside it on the right, 287. *Nuremberg Master* (end of the 14th cent.), Emp. Charles IV., in sandstone. To the left, 290 b. St. Catharine (end of the 14th cent.); 291. *Brandenburg Master*, Statuette of the Madonna. — In the central stained-glass window (French, 13th cent.), Female saint; to the left and right, German medallions of the 12th cent., Expulsion from the Temple, and Christ with the Woman taken in adultery. In front of the middle window, Processional ass (South-German, 13th cent.; the oldest example known of these figures). The glass-case by the window contains mostly Romanesque ivory carvings; on the long side similar work of the Carolingian period and the time of the Saxon emperors. On the end wall, to the left, are French-Romanesque and German-Romanesque, and at the back German-Gothic ivory carvings and

bronze plaquettes. In the upper case: 42. Reliquary (beginning of the 11th cent.); 120. Madonna enthroned (German, 13th cent.); to the right, bronze crucifixes and wax figures.

Room 23 contains sculptures and pictures mostly of the early 15th century. In the middle, Shrine of St. Patroclus, by *Meister Sige-frid* (1313), from Soest. To the left, 1207-1210. *Meister Berthold*. Four pictures from the altar of the Deichsler family at Nuremberg (SS. Elizabeth, Mary, Peter Martyr, and John the Baptist). Between them, 290 d. Wooden statue of the Madonna (*South German*). To the left, below, 1238. *Cologne School* (style of Meister Wilhelm), Virgin surrounded by female saints. — On the other partition wall, 562. *School of Martin Schongauer*, Winged altar with the Crucifixion.

In the portion of Room 23 leading to the Basilica, the arrangement begins beside the marble portal. Nos. *1621-1621 c. *Hans Multscher*, Eight altar-panels with scenes from the life of the Virgin and the passion (1437). On the partition walls opposite, to the right, *Bavarian Master* (1516), Winged altar with the Adoration of the Magi; to the left, *333 a. *Daniel Mauch*(?), Painted high-relief of the family of Christ; to the left and right of it, *School of Michael Pacher*, Statues of saints, richly gilded. — In the second compartment, back-wall to the right: no number, *Veit Stoss*, Coronation of the Virgin; 301-306. Six high reliefs from the Rosary by the same master in the Germanic Museum at Nuremberg; front wall: 563 b, 563 c. *Bernhard Strigel*, Four saints; above them and further on, 342-356. *Adolf Daucher*, Busts in wood from the Fugger Chapel in Augsburg (ca. 1510). Left front wall: No. *330. *Swabian School* (ca. 1500), Madonna as the Mother of Mercy, remarkable for its spiritual and chaste expression. Beside it, 563 d. and 563 a. *Strigel*, Four saints. Back wall: Coronation of the Virgin (*Swabian School*; ca. 1500); 358. Birth of the Virgin (*Swabian School*; ca. 1510). — In the third compartment, right back-wall: 334. Winged altar with the Adoration of the Magi (*Swabian School*; ca. 1500). By the window, 325 d. *Tilman Riemenschneider*, Pietà. On the right front wall, principally works by Tilman Riemenschneider: No. 325 f. Christ appearing to Mary Magdalen (early work); 325 e. Trinity; 325 a. Angels' concert; 321-324. Four saints. On the left front wall also works by Riemenschneider: 318. Madonna; 314-316. The four Evangelists; 320. Mourning women (from a Passion scene). On the left back-wall several works in the style of Riemenschneider (319. Virgin handing the bottle to the Child).

The two doors at the end of the room lead into the section of *ITALIAN RENAISSANCE SCULPTURE, where, however, almost nothing but works in terracotta and stucco are exhibited, the works in marble and also in glazed terracotta being on the upper floor. The arrangement begins at the right end of the suite of rooms with —

ROOM 26: FLORENTINE SCULPTORS OF THE EARLY 15TH CENTURY.

On the wall opposite the entrance: no number, *Florentine Master* (ca. 1450), Crucifixion; beside it, 151, 152. *Style of Ghiberti*, Annunciation, a group in wood. — On the long wall various works by the so-called *Master of the Pellegrini Chapel* (Verona): Nos. 108 and 108a. Madonnas under rich painted canopies. No. 107. (at the window) Statuette of the Madonna, by the same master.

ROOM 25 contains chiefly works by DONATELLO and LUCA DELLA ROBBIA and their pupils. On the low Case 1: No. 141. Painted terracotta bust of Giov. Rucellai; on the wall, numerous Madonna compositions by *Donatello* and his pupils. In the middle, Chimney-piece by *Francesco di Simone*; to the left of it, 148. Terracotta bust of Lorenzo de' Medici, surnamed il Magnifico. Above the chimney-piece, *39a. *Donatello*, Madonna and Child, painted and gilded, in an old tabernacle. — Towards the exit are works by *Luca della Robbia* and his pupils: 118, 115. Lunettes, Madonna between angels; 114. Virgin with angels and saints. — In the centre, before the window, glass-case with small sculptures: 94. *Verrocchio*, Model of a kneeling Mary Magdalen; 639r. *Venetian School*, St. Sebastian in boxwood; 271a. *Bernini*, Model of a fountain.

ROOM 22, chiefly works by VERROCCHIO. Opposite the window, *97a. Model of a relief of the entombment; 103. Bust of a youth; 97. Recumbent nude boy. To the right of the door: *93. Sleeping youth; 150f. *Matteo Civitale*, Model of a small altar.

ROOM 19: FLORENTINE AND PADUAN TERRACOTTA WORKS OF THE LATE 15TH CENTURY. To the left of the entrance: *Desiderio da Settignano*, Virgin and Child. On the long wall, No. 91a. *Benedetto da Maiano*, Vision of Innocent III. Further on, by the same artist, No. 149. Bust of St. Catharine of Siena, and 85. Bust of Filippo Strozzi. Above the former, No. 64. *Antonio Rossellino*, Adoration of the Child, unpainted round terracotta relief; several reliefs of the Madonna by the same master. — In front of the middle of the wall, No. 191d. *Sperandio*, Bust of a Bolognese juriconsult. Farther on: 191. *Franc. Francia*, Portrait; above, 156b. *School of Donatello*, Madonna. — 192b. *Guido Mazzoni*, Portrait; 199. *Lombard School* (ca. 1500), SS. Francis and Dominic.

ROOM 17 contains SCULPTURES OF THE RENAISSANCE AT ITS ZENITH, and also a series of frescoes by *B. Luini* from the myth of Europa. To the left of the entrance, No. 218. *Baccio Bandinelli*, Model of a portrait of himself. On the wall opposite the window chiefly works by *Jacopo Sansovino*: to the left, 231. Madonna enthroned with saints; to the right, 232. Madonna and Child. 276. *Spanish Master* (early 17th cent.), Mater Dolorosa. In front of the curtain, *86. *Benedetto da Maiano*, Madonna and Child, life-size painted terracotta group. By the window: 225. *Cristoforo Romano*, Bust of Teodolina Cibo.

B. UPPER FLOOR.

Returning to the entrance hall (p. 86), we ascend the broad stairs to the right or left to the upper floor, which contains the picture gallery and most of the Italian Renaissance sculptures. In the corridor adjoining the landing are a small copy of Schlüter's Monument to the Great Elector, by *J. Jacobi*, busts of Voltaire and Gluck by *Houdon*, etc.

The nucleus of the ****Picture Gallery** consists of the collection of *Mr. Solly*, an Englishman, purchased in 1821 for 750,000 talers (110,000*l.*), and of a selection made from the various royal galleries in Berlin and Potsdam on the establishment of the Museum in 1829. The Solly collection yielded most of the Italian pictures of the 14th, 15th, and 16th cent., and most of the works of the early Flemish and German schools. The contributions from the royal collections embrace the masterpieces of the Dutch and Flemish schools, the majority of the German works, many of the Italian paintings of the 16th and 17th cent., and a few French pictures. Nearly all the works of Caravaggio and the other Italian 'academics' and 'naturalists' now in the Gallery once formed part of the *Giustiniani Collection*, one-half of which was purchased at Paris in 1815. — After the opening of the museum the work of extension progressed steadily under *Dr. Waagen* (d. 1867), the first director, who acquired numerous pictures of various periods and schools, though few of them were works of the first order. After 1850 the progress of the Gallery came almost to a standstill, but since 1873, the spirit of rivalry with the other European galleries gave it a fresh impetus, and numerous admirable works of various schools have subsequently been added, particularly by the present director *Dr. Bode*, the most important acquisition having been the *Suermondt Collection*, consisting chiefly of Dutch paintings, which was purchased in 1874 for 50,000*l.*

The importance of the Berlin Gallery consists rather in its representation of the most various styles and epochs, than in its possession of masterpieces by the great painters, although it is by no means entirely deficient in works of the highest class. In historical completeness it vies with the National Gallery at London, which has been formed during the same period and under similar auspices. The collection of early Italian and Flemish works of the 15th cent. is particularly rich, and the growing appreciation for these schools has also enhanced the reputation of the Berlin gallery.

The **EARLY ITALIAN MASTERS** are particularly well represented in the Berlin Gallery. Among the painters of the 14th century we meet *Duccio*, *Giotto*, the *Gaddi*, and others. The Last Judgment by *Fra Angelico*, the Madonna with the two SS. John by *Sandro Botticelli*, the Madonna enthroned and Saints by *Cosimo Tura* and

Carlo Crivelli, the Woman's Portrait by *Domenico Veneziano*, Pan among the Shepherds and Nymphs and also the Portrait of an Old Man by *Luca Signorelli*, the large altar-piece by *L. Vivarini*, the Adoration of the Magi by *A. Vivarini*, and the small portrait by *Antonello da Messina* rank among the finest creations of these leading masters of the 15th century. The Annunciation of *Piero Pollaiuolo*, the two allegorical pieces by *Melozzo da Forlì*, three small panels by *Masaccio*, and the Adoration of the Magi by *Vittore Pisano* are among the greatest rarities in the Gallery. — The GOLDEN PERIOD OF ITALIAN ART is neither so fully nor so well illustrated. Of the four works by *Raphael* three belong to his earliest period, and the fourth, the Madonna di Casa Colonna, is unfinished. The rare *Sebastiano del Piombo* is represented by several works, one of which is the so-called 'Fornarina' from the *Blenheim* collection. Among the works of *Raphael's* Florentine contemporaries, the admirable altar-piece by *Andrea del Sarto* is a masterpiece. The Assumption of *Fra Bartolomeo* belongs to the period of his co-operation with *Albertinelli*. *Angelo Bronzino*, the best-known portrait-painter of Florence, is illustrated by a masterly portrait of *Ugolino Martelli*. — Among the MASTERS OF CHIAROSCURO *Leonardo da Vinci* is represented by a highly interesting altar-piece of the Ascension, and *Correggio* by the Leda, a work which, after its varied fortunes, still retains its attractiveness. — *Titian*, the chief of the VENETIAN SCHOOL, is represented by a few portraits only, among which are the unfinished portrait of himself, the Lavinia, and the delightful little daughter of Roberto Strozzi; *Giorgione* by an attractive portrait. The Gallery also contains altar-pieces and ceiling-paintings by *Bordone*, *Francesco Vecellio*, *Tintoretto*, *Paolo Veronese*, and *Lor. Lotto*, all of which, however, are excelled by several admirable portraits by *Lotto*. — The BRESCIAN SCHOOL is well represented by works of *Savoldo*, *Moroni*, and *Moretto*.

ITALIAN ART IN THE 17TH CENTURY is abundantly and well exemplified by a number of the naturalistic works in which it was most successful. *Caravaggio*, in particular, is represented by works of every size and description, while *Guido Reni* is seen to advantage in a fine altar-piece of his early period. *Carlo Maratti* contributes an admirable Portrait of a Young Man, which was formerly in the Suermondt Collection. — The second short revival of the Venetian school is represented by good works by *Tiepolo* and several town views by *Belotto*.

Among works of the EARLY NETHERLANDISH SCHOOL the Gallery possesses the wings of the large altar-piece at Ghent by the brothers *Hubert* and *Jan van Eyck*, the finest work of the school, and the first painting executed wholly in oils, and six small pictures by *Jan van Eyck*, including his finest portrait. *Rogier van der*

Weyden, the best of the followers of the Van Eycks, is represented by no less than three admirable altar-pieces. *Petrus Cristus*, *Dierick Bouts*, *Hugo van der Goes*, and the *Master of Flémalle* are also well represented, the last by a Crucifixion and two portraits; by *Hans Memling* are two Madonnas and an excellent portrait. The Virgin and Child of *Quinten Massys*, who forms a link between the early-Flemish school and the Renaissance, is one of that master's best efforts. — The contemporary OLD FRENCH SCHOOL is represented by an admirable devotional portrait by *Jean Fouquet*.

The gem of the EARLY GERMAN SCHOOL is *Holbein's* portrait of the merchant Gisze, which formed part of the Solly collection, and is justly regarded as one of the very finest works by this master. Two other admirable portraits by Holbein belonged to the Suermondt Cabinet, a third belonged to the late Sir John Millais. The gallery has recently been enriched by seven genuine specimens of *Albrecht Dürer*: a portrait of Elector Frederick the Wise (of his early period), the admirable portrait of Muffel (1526), the celebrated *Holzschuher* portrait, considered the finest he ever painted (1526; bought in 1884 for 17,500*l.*), the Madonna with the siskin, two portraits of ladies (both painted in Venice), and lastly a *Mater Dolorosa*. The collection also contains masterpieces of two of his best pupils, *Hans von Kulmbach* and *Albrecht Altdorfer*: a large Adoration of the Magi by the former, the Rest on the Flight into Egypt by the latter. The examples of *Lucas Cranach the Elder* are numerous. *Georg Pencz*, *Christoph Amberger*, and *Bartholomaeus Bruyn* are represented by characteristic examples.

THE NETHERLANDISH ART OF THE 16-17TH CENTURIES, the period of the development of the two great national schools of the Flemings and the Dutch, and the gradual development of the arts of painting in miniature, landscape and genre painting, and painting from still life, may be studied here to great advantage in numerous works by the leading masters. Of the works of *Peter Paul Rubens*, the versatile chief of the FLEMISH SCHOOL, the gallery possesses a small collection only compared with those of Munich, St. Petersburg, Paris, Vienna, and Madrid, but on the other hand its specimens were nearly all executed without the cooperation of pupils. The Raising of Lazarus is one of his best altar-pieces, the Rescue of Andromeda, the Bacchanal, and Diana at the Chase are charming examples of his mythological style, the St. Cecilia and the larger Andromeda are delightful in their bloom of colour. The unfinished Capture of Tunis affords an instructive insight into the technical method pursued by the great master. The St. Sebastian and the Neptune and Amphitrite are characteristic specimens of his early period. The talents of *Van Dyck* are exhibited in a Mocking of Christ, bearing the stamp of Rubens' influence, and perfect in its colouring and treatment, two admirable portraits of the Genoese

period, and finally a *Pietà* from the period of his return from Italy. The collection also contains good examples of *Snyders* and *Fyt.* The best works by *Teniers the Younger* are the *Backgammon Players*, the *Temptation of St. Anthony*, and a *Rural Feast*. A large landscape by *Adriaen Brouwer* is remarkable for its idealised fidelity to nature.

The DUTCH SCHOOL is also well represented. *Frans Hals*, the chief master of the earlier period, is nowhere else studied to so great advantage, except in the museum of his native town of Haarlem, the best examples of his skill being the *Nurse* and the *Hille Bobbe*. The collection of paintings by *Rembrandt* is one of the finest of its kind and includes characteristic specimens in both his earlier and later manner. The two small Biblical scenes, the large painting of *Pastor Anslo* (acquired in 1894), the *Preaching of John the Baptist*, the portraits of his wife *Saskia* and of his servant *Hendrickje Stoffels*, the *Vision of Daniel*, the *Joseph and Potiphar*, and the *Susannah* are in his most mature style. Among the ten landscapes by *Jacob van Ruysdael* are two *Views of the Dunes near Overveen*, the *great Oak Forest*, and a large sea-piece. The *Violoncello Player of Terburg* is perhaps his most finished work; his so-called *Paternal Admonition* is mentioned by Goethe. Among the genre-painters of Rembrandt's time, *Pieter de Hooch* contributes an excellent interior, *Nicolaas Maes* a portrait of an *Old Woman*, and *Jan van der Meer of Delft* two works, while *Ph. de Koninck*, *A. van de Velde*, and *Ph. Wouverman* are also admirably represented. The gallery contains excellent examples of *De Heem*, *Huysum*, *Hondecoeter*, *Weenix*, *Kalf*, and other depicitors of still-life.

The pictures are hung in historical order (but comp. p. 85), the Germanic schools occupying the W. side of the building (to the left), the Romanesque schools and sculptures the E. and S. sides (to the right). We begin our enumeration of the most important works with the small Room 73, entered from the landing to the left.

Guide to the Museum, with plans (2nd ed., 1904), 50 pf. Descriptive catalogue, with 82 photogravures (5th ed., 1904), 10 M. Each picture is inscribed with the name of its subject and that of the painter, with the date of his birth and death.

ROOM 73. WESENDONK COLLECTION (on loan). To the right of the entrance: 230. *Joachim Patinir*, Landscape; right wall, 15. *Lorenzo Costa*, Madonna and saints; 10. *Moretto (Aless. Bonvicino)*, Virgin and Child (fragment); 243. *Sir Joshua Reynolds*, Portrait of a lady; left wall, 251. *Jac. van Ruysdael*, Landscape with ruins; 223. *Adriaen van Ostade*, Married couple in a village street; above, 81. *Francisco Zurbaran*, Monk praying.

CABINET 72. The main wall is occupied by six **Panels (Nos. 512-523) of the famous Altar-piece of the Lamb, by *Hubert* and *Jan van Eyck*, painted for the church of St. Bavon at Ghent and finished

in 1432. The central portion of the altar-piece, representing the Adoration of the Mystic Lamb, surmounted by figures of God the Father, the Virgin Mary, and John the Baptist, is still in St. Bavon; two other panels (Adam and Eve) are in the Museum at Brussels. The remaining six panels were purchased by Mr. Solly for 4000*l*. The panels which had paintings on both sides have lately been divided into two plates, which are now exhibited side by side. The four lower panels (512, 513, 516, 517) depict judges, crusaders, hermits, and pilgrims moving in procession to the Fountain of Life (central panel, a copy by Coxie, No. 524); the former backs of these panels bear portraits of Jodocus Vydts and his wife (519, 522) and their patron saints, SS. John the Evangelist and John the Baptist (518, 523; in stone colour). Two upper panels (514, 515) represent respectively a group of singing angels and St. Cecilia attended by angelic musicians; on the former backs (520, 521) the Archangel Gabriel and the Madonna.

'There is not to be found', say Crowe and Cavalcaselle, 'in the whole Flemish school a picture in which human figures are grouped, designed, or painted with so much perfection as in this of the mystic Lamb. Nor is it possible to find a more complete or better distributed composition, more natural attitudes, or more dignified expression'. The beholder is charmed both by the naïve and careful realism and by the brilliancy of the colouring. A photographic reproduction of the whole altar in its original condition is exhibited on the window wall.

CABINET 70. EARLY NETHERLANDISH SCHOOLS OF THE 15TH CENTURY. To the left: *Dierick Bouts*, *533. Elijah in the desert, *539. Feast of the Passover. These with two other panels in the Munich Gallery form the inner wings of an altar-piece, the central part of which, representing the Last Supper, is in St. Peter's at Louvain. 532a. *Aelbert van Ouwater*, Raising of Lazarus (the only authenticated work by this founder of the Dutch school). — Left wall: *Jan van Eyck*, **523a. Portrait of Giovanni Arnolfini, *525f. Crucifixion, with the Madonna and St. John, 525d. Knight of the Golden Fleece; 532. *Petrus Cristus*, Half-length portrait of a woman — Middle wall: *538a. *Master of Flémalle*, Crucifixion; 538b. *Flemish Master* (about 1480), Death of Mary. — Right wall: *Jan van Eyck*, *525c. Virgin and Child in a church, **525a. Man with carnations, a fine work, showing on a smaller scale much of the finished execution and powerful general effect of the Ghent altar-piece (see above); 529. *Hans Memling*, Madonna and Child; 523b. *Jan van Eyck* (*Petrus Cristus*?), Madonna with a Carthusian; below, 529c. *Hans Memling*, Portrait of an old man; 526a. *Flemish Master* (about 1450), Pietà; no number, *Gerard David*, Madonna; 1631. *Geertgen van Sint Jans*, St. John the Baptist; 545. *Rogier van der Weyden*, Charles the Bold; above, 537. *Master of Flémalle*, Portrait of a young man; 549a. *Rogier van der Weyden*, Madonna; *1617. *Jean Fouquet*, Estienne Chevalier with his patron St. Stephen

(the other wing of the altar-piece is in the Antwerp Gallery); 528 b. *Hans Memling*, Madonna and Child; 537 a. *Master of Flémalle*, Portrait.

CABINET 68. NETHERLANDISH SCHOOLS OF THE 15TH AND 16TH CENTURIES. — To the left, *Petrus Cristus*, 529 a. Altar-wing (above, Annunciation; below, Nativity), 529 b. Last Judgment; **535. *Rogier van der Weyden*, Winged altar-piece, presented by Peeter Bladelin to the church at Middelburg, with the Adoration of the Holy Child, the Tiburtine Sibyl before Augustus, and the Star in the East; a masterpiece, 'remarkable for the finish of the parts, the delicacy of the touch, and the gloss of the colours'. — Middle wall: 574. Style of the *Cologne Master of the Death of Mary*, Portrait. — Above the door: 719. *Pieter Aertsen*, Young woman and child (fragment of a picture of the Nativity). — To the right, *Lucas van Leyden*, 574 a. Chess-players, *584 b. Madonna and Child; above, 585 a. *Sir Anthony More*, Two clerics (1544; an early work); 633 a. *Joos van Cleve*, Portrait of a young man. — Passing through the central door, we now enter —

ROOM 69. NETHERLANDISH MASTERS OF THE 15TH AND 16TH CENTURIES. To the left, 648. *Jan Gossaert*, surnamed *Mabuse*, Neptune and Amphitrite; *561. *Quinten Massys*, Madonna and Child (a masterpiece of colouring); 570. *Maerten Heemskerck*, Portrait of a girl; *534 b. *Rogier van der Weyden*, Winged altar-piece with scenes from the life of St. John the Baptist (an early work); **1622 a. *Hugo van der Goes*, Nativity of Christ (next to the Portinari altar-piece in the Uffizi at Florence the most important work of the artist); above, *Rogier van der Weyden*, 534. Descent from the Cross (copy of the original in the Escorial), 534 a. Altar with scenes from the life of the Virgin (earliest work of the master, from the convent of Miraflores). — Right wall: no number, *Jan van Scorel*, Madonna; 650. *Mabuse*, Virgin and Child; 644. *Scorel*, Portrait of C. A. van der Dussen; *Mabuse*, 586 a. Portrait, 551 a. Christ in Gethsemane (an early work); 641. *Jean Bellegambe*, Last Judgment; 573. *Gerard David*, Crucifixion. — We return through Room 68 and enter —

CABINET 67. GERMAN SCHOOLS OF THE 15TH AND 16TH CENTURIES. — To the left, *586 d. *Hans Holbein the Younger*, Portrait of an old man (a late work, from the master's English period); 638 e. *Albrecht Altdorfer*, Nativity; **586. *Holbein the Younger*, Jörg Gisz, a Dantsic merchant in the Steelyard at London, one of the greatest triumphs of portrait-painting (1532); 583. *Christoph Amberger*, Sebastian Münster, the geographer (1552); *1629. *Martin Schongauer*, Nativity; above, 557 c. *Albrecht Dürer*, Elector Frederick the Wise of Saxony (an early work, ca. 1496). — Main wall: *Albrecht Dürer*, **557 e. Hieronymus Holzschuher, patrician and

senator of Nuremberg, the finest of Dürer's portraits, painted in 1526; *557 f. *Madonna with the siskin* (painted at Venice in 1506); *557 d. *Portrait of Senator Muffel of Nuremberg* (1526). — Right wall: *564 a. *Lucas Cranach the Elder*, *Rest on the Flight into Egypt* (1504; the earliest authenticated work of the master); above, 556. *Amberger*, *Emperor Charles V.* (1532); on the right, 586 c. *Holbein the Younger*, *Portrait*; *557 g. *Albrecht Dürer*, *Portrait of a young woman* (a vigorous work full of life, probably painted at Venice in 1506); *638 b. *Altdorfer*, *Rest on the Flight into Egypt* (1510); 586 b. *Holbein the Younger*, *Portrait of a young German merchant* (1533); above, 603 a. *Hans Baldung Grien*, *Winged altar-piece with the Adoration of the Magi* (1507).

CABINET 65. GERMAN SCHOOLS OF THE 16TH CENTURY. To the left: *588. *Barth. Bruyn the Elder*, *Portrait of the Cologne Burgomaster Ryht* (1525); above, 563. *Cranach*, *Winged altar with the Last Judgment* (an early copy after Hieronymus Bosch). — Main wall, to the left, 638 a. *Altdorfer*, *Landscape with satyrs* (1507); to the right, 639 b. *Barth. Bruyn*, *Virgin and Child*; 631. *Master of Messkirch*, *Christ on the Mount of Olives*; 589. *Cranach*, *Archbishop Albert of Mayence as St. Jerome* (1527); 700. *Ludger tom Ring*, *Portrait of a young man*; 582, 587. *Georg Pencz*, *Portraits of the Nuremberg painter Erhard Schwetzer and his wife* (1544); 593. *Cranach*, *Fountain of Youth* (1546). — By the door in the main wall, to the left, we now enter the small —

ROOM 66, containing chiefly works by *LUCAS CRANACH* and his school. — To the left: 577. *Amberger* (?), *Portrait of Georg von Frundsberg*; 559. *Lucas Cranach the Elder*, *Archbp. Albert of Mayence*. — Main wall: *596 a. *Hans von Kulmbach*, *Adoration of the Magi*; *Hans Burgkmair*, 569. *St. Ulrich*, 572. *St. Barbara* (altar-wings); 603. *Hans Baldung Grien*, *Crucifixion* (1520). — Returning into Room 65, we proceed to the left to —

ROOM 62, the LARGE REMBRANDT ROOM, with a Dutch chimney-piece and Dutch furniture. — To the left: **8281. *Harmensz Rembrandt van Rijn*, *Pastor Anslo and his wife*, a large and vigorous work of the same period as the *Night Watch* at Amsterdam (1641), acquired from Lord Ashburnham in 1894. — Main wall: *Rembrandt*, *802. *Samson threatening his wife's father*, 828. *Jacob wrestling with the angel* (ca. 1660), 811. *Moses destroying the Tables of the Law* (1659); *884. *Jac. van Ruysdael*, *Stormy sea*; 823. *Rembrandt*, *Rape of Proserpine* (early work, ca. 1632).

CABINET 59. Works by *FRANS HALS* and his contemporaries. — To the left: 853 h. *A. Brouwer*, *Landscape with sheep*; *801 h. *Frans Hals*, *Tyman Oosdorp* (1656); 901 c. *Jac. van Ruysdael*, *Dutch landscape*; *Frans Hals*, *800. *Portrait of a young man*, *801 c. *Hille Bobbe*, the sailors' *Venus*; 808 a. *H. Seghers*, *Dutch*

landscape near the town of Rhenen; *801. *Frans Hals*, Portrait of a young woman; *Gerhard Terburg*, *793. Knife-grinder with his family, *791. Paternal admonition (described by Goethe in his *Elective Affinities*); *Fr. Hals*, *801 g. Nurse and child, 801 a. Singing boy.

CABINET 58. DUTCH PAINTINGS OF THE EARLY 16TH CENTURY. To the left, *A. Palamedesz*, 741. Portrait of a girl, 758 a. Party; 565 d. *Jan van Goyen*, View of Arnhem; 758 b. *Palamedesz*, Portrait of a boy; 753. *P. Moreelse*, Young lady; 750. *Thomas de Keyser*, Family portrait; 806 b. *Seghers*, Landscape; 743. *J. G. Cuyp*, Portrait of an old woman; 865 e. *Van Goyen*, View of Nymegen.

CABINET 57. REMBRANDT CABINET, containing the middle-sized and small works of Rembrandt. — To the left: *Rembrandt*, 810. Portrait of himself (1634); **828 f. Vision of Daniel, a work of exceptional delicacy of execution (ca. 1650); 808. Portrait of himself (1634); 828 i. Old man in a red cap (ca. 1654); *811 a. Rembrandt's brother, with a helmet on his head (ca. 1650); **828 e. *Susannah* at the bath, one of the master's finest and most mature productions (1647). — Main wall: 948 d, 948 f. *Willem Kalf*, Still-life; *821 a. *Phil. Koninck*, Large landscape; 819 c. *Nic. Maes*, Old woman peeling apples. — Right wall: *Rembrandt*, *812. *Saskia*, the painter's first wife (1643; painted after her death); 828 k. Preaching of John the Baptist, a vigorous sketch with numerous figures (ca. 1635); *828 h. *Joseph* and *Potiphar's* wife, a masterpiece of his later period (1655); *828 b. *Hendrickje Stoffels*, Rembrandt's servant, at a window (ca. 1659).

CABINET 56. SMALL DUTCH WORKS OF THE 17TH CENTURY. To the left: 810 d. *Jan van der Meer van Haarlem*, Landscape; *885 g. *J. van Ruysdael*, Oak-forest; *861 b. *A. Cuyp*, Cows at the river; *875 a. *Jan van de Cappelle*, Calm sea; 729 a. *G. Metsu*, Cook. — Right wall: 886. *M. Hobbema*, Landscape; *795. *Jan Steen*, Tavern-garden; *922 c. *Adriaen van de Velde*, Farm (the artist's most finished production); above, 795 b. *Jan Steen*, The quarrel. — Traversing the corridor (54), we enter —

CABINET 53. To the right of the entrance: 791 a and b. *G. Terburg*, Portraits of Herr von Marienburg and his wife. — To the left: 791 h. *Terburg*, Girl and cavalier; 885 f. *J. van Ruysdael*, Village on a wooded slope; *912 c. *J. van der Meer van Delft*, Cavalier and girl drinking wine (acquired from Lord Fr. Pelham Clinton Hope in 1901). — Main wall: *820 b. *Pieter de Hooch*, Mother and child; above, 809. *F. Bol*, Old woman; *885 e. *J. van Ruysdael*, View from the dunes near Overveen; 872 a. *Paulus Potter*, The 'Bosch' near the Hague, with Prince Frederick Henry's hounds. — Right wall: *791 g. *Terburg*, Violoncello-player, a masterpiece; 1623. *Jan van der Heyden*, Street scene in Amsterdam; *795 d.

Jan Steen, Christening; *912 b. *J. van der Meer van Delft*, Girl with a necklace of beads. — We return to the corridor (54) and enter to the right —

CABINET 55. SMALL DUTCH PICTURES OF THE 16TH AND 17TH CENTURIES. — To the left: 848. *C. Netscher*, Kitchen; 792. *Metsu*, A merchant's family. — To the right: 796 c. *D. J. van de Laen*, Country-house; 850 a. *M. van Musscher*, Portrait. — Adjacent to the right is —

ROOM 52. LARGER DUTCH WORKS. — To the left: 384. *P. Verelst*, Old woman; *Aert van der Neer*, *840 c. Winter landscape, *842 a. Moonlight landscape; 839. *Jan Livens*, Portrait of a boy; 845. *H. Mommers*, Landscape with shepherds. — Right wall: 861 g. *A. Cuyp*, Landscape in spring; 753 a, 753 b. *Nic. Elias*, Cornelis de Graef, burgomaster of Amsterdam, and his wife; 810 b. *J. A. Backer*, Portrait of an aged man; 826. *Koninck*, Cræsus exhibiting his treasures to Solon; 824. *G. Horst*, Magnanimity of Scipio; *840. *A. van der Neer*, Conflagration; 858. *Abr. van den Tempel*, Nobleman and his wife in their park; 899. *Phil. Wouwerman*, Riding-school. — Retracing our steps, we pass through Room 55 to —

ROOM 61. SMALL RUBENS SALOON, containing paintings by Rubens, his pupils, and contemporaries. — To the right: 878. *Snyders*, Cock-fight; *762 a. *Peter Paul Rubens*, Portrait of Isabella Brant, the painter's first wife (begun in 1615, afterwards enlarged); 989. *Jan Fyt*, Deer-hunt; *778. *Sir Anthony van Dyck*, Pietà (ca. 1627); 742. *J. Brueghel the Elder*, Paradise; 883 a. *Fyt*, Dead game; 782. *A. van Dyck*, Prince of Carignano (1635); to the right and left of the exit, *Rubens*, 798 g. Conquest of Tunis by Emp. Charles V., 776 e. Landscape with the shipwreck of Æneas. — Left wall: *832. *Cornelis de Vos*, The painter's daughters; *David Teniers the Younger*, 857. The painter's family, 856. Backgammon; 831. *C. de Vos*, Man and wife; *Teniers*, 866 d. Dives in purgatory, 866 f. Guard-room with gambling soldiers; 913. *F. Voet*, Cardinal Azzolini.

CABINET 60. SMALL FLEMISH PICTURES AND MINIATURES. — To the left: 776 d. *Rubens*, Sunset; 866 e. *Teniers*, Neptune and Amphitrite; *Elsheimer*, 664 a. Nymph bathing, 664 c. Arcadian landscape, 664 d. Mercury and Argus, 664 e. Sylvan landscape with the death of Argus. To the right, 780. *Rubens*, Madonna and saints.

ROOM 63. LARGE RUBENS SALOON. — To the left: *Rubens*, *762 b. Conversion of St. Paul, a most animated composition, painted about 1617; *776 a. Neptune and Amphitrite, a characteristic and well-composed work of his early period (ca. 1612); 762. Coronation of the Virgin. *782 b, *782 c. *A. van Dyck*, Portraits of a Genoese nobleman and his wife, masterpieces of the master's Genoese period (formerly in the collection of Sir Robert Peel). *781. *Rubens*, St.

Cecilia, a masterpiece of his latest period; 774. *Rubens* and *Snyders*, Stag hunt; *Rubens*, 783. Raising of Lazarus, 776 b. Bacchanal (both partially painted by *A. van Dyck*).—Right wall: 782 a. *A. van Dyck*, Nymphs and satyrs; *Rubens*, *763. Boy playing with a bird, *785. Perseus and Andromeda, an early work (ca. 1615), 798h. St. Sebastian (painted in Italy). 770. *A. van Dyck*, Mocking of Christ; **762 c. *Rubens*, Diana and her nymphs molested by satyrs, a masterpiece of his latest period; above, 879. *Jacob Jordaens*, Merry party; 799. *A. van Dyck*, St. John the Baptist and St. John the Evangelist; *776 c. *Rubens*, Andromeda (with the features of Helena Fourment, the painter's second wife), a late work (from Blenheim).

To maintain the historical sequence, we now return through Rooms 62-73 to the landing of the staircase in the vestibule and by the door to the right enter the E. wing, containing the Italian pictures and sculptures. The anteroom 28 is empty at present.

ROOM 29. EARLY ITALIAN SCHOOLS (14th and 15th cent.).—To the left: 1130. *Gentile da Fabriano*, Madonna and saints; 1074 a. *Giotto*, Crucifixion; 1079-81. *Taddeo Gaddi*, Winged altar (in the middle, Madonna with Child and saints); no number, *Ugolino da Siena*, Three lifesize half-figures of saints, from the old high-altar of Santa Croce at Florence; *1070 a. *Simone Martini*, Entombment; *Pietro Lorenzetti*, 1077. St. Humilitas healing a sick nun, 1077 a. Death of St. Humilitas (wings of an altar at Florence); *1062 a. *Duccio*, Nativity; *1081 a, 1072. *Lippo Memmi*, Madonna and Child.—End wall: 1122. *Sienese School* (15th cent.), Assumption.—Right wall: 5. *Antonio Vivarini*, Adoration of the Magi; *60 a. *Fra Angelico da Fiesole*, Last Judgment; 95 a. *Vittore Pisano*, Adoration of the Magi; *Fra Filippo Lippi*, *69. Madonna and Child, 95. Madonna della Misericordia; 60. *Fra Angelico*, Madonna enthroned.

CABINET 30. FLORENTINE SCHOOL OF THE 15TH CENTURY.—Right wall: *1614. *Domenico Veneziano*, Portrait of a girl; *73 a. *Antonio Pollaiuolo*, David; 100. *Lorenzo di Credi*, Adoration of the Holy Child; 21. *Dom. Ghirlandaio*, Judith.—Rear wall: Intarsia door with Annunciation by *Benedetto da Maiano*; above, 119. *Andrea della Robbia*, Madonna with angels; 338 b. *A. Bronzino*, Eleonora of Toledo, wife of Cosimo I.—On the left: *90. *Raffaellino del Garbo*, Madonna and Child with two angelic musicians; *104 a. *Andrea del Verrocchio*, Madonna and Child.

CABINET 31. Glazed and painted terracotta works by the DELLA ROBBIA family.—To the right, *116 p, *116 n, *116 r. *Luca della Robbia*, Madonnas; rear-wall, 119 d. *L. della Robbia*, Head of a youth; above the door, 123. *Style of Andrea della Robbia*, Annunciation; to the left, *119 c. *Andrea della Robbia*, *116 a. *Luca della Robbia*, Madonnas; *119. *Andrea della Robbia*, Annunciation.

CABINET 32. Works by DONATELLO and his contemporaries.—To

the right: *62. *Desiderio da Settignano*, Bust of Marietta Strozzi; *58a. *Masaccio*, Adoration of the Magi; *Donatello*, *39. 'Madonna Pazzi', *38a. Bust of the youthful St. John, 42. 'Madonna Orlandini'; *58b. *Masaccio*, Martyrdom of SS. Peter and John. Rear-wall: 99. *Andrea del Verrocchio*, Relief portrait of Matthias Corvinus, King of Hungary; **60a. *Fra Angelico*, Last Judgment, a masterpiece, eminent for its deep religious feeling and charming expression; 98. *Verrocchio*, Beatrix of Aragon; no number, *Antonio di Banco*, David. On the left: *69. *Fra Filippo Lippi*, Madonna adoring the Child; *39b. *Donatello*, Scourging of Christ; 62a. *Desiderio da Settignano*, Portrait of a princess of Urbino.

CABINET 33. ITALIAN PLAQUETTES (small bronze reliefs employed for the decoration of utensils and furniture). The Berlin collection is the richest of its kind. The works of the more important artists are exhibited in glass-cases. In the cabinet: *Benvenuto Cellini*, six gold reliefs with mythological scenes. On the wall-shelves are larger bronze groups.

Room 36. BRONZE ROOM, with a Venetian painted ceiling and a chimney-piece in the manner of *Jacopo Sansovino*. The Berlin collection of Italian bronze and marble sculptures ranks among the finest out of Italy. Descriptive catalogue, with 81 heliogravures (Berlin, 1904), 25 M.

To the right: 236. *Donatello*, Nude woman with cornucopia: 222. *Antonio Rossellino*, Bust of a child; above, 223. *Cavalli*, Bust of Spagnuoli, general of the Carmelite order; *234. *Donatello*, Putto with tambourine, from the Baptistery at Siena; in the left corner, *220. *Donatello*, Bust of Lodovico III. Gonzaga; 225. *Italian Master* (ca. 1580), Bust of Pope Gregory XIII.; 224. *Florentine Master* (ca. 1550), Bust of Marchese del Nero. To the left, 291. *Giovanni da Bologna*, Rape of Deianeira; in the glass-case to the right, 235. *Donatello*, David; 232. *Lorenzo Ghiberti*, Caryatid. Also works by *Bertoldo*, *Pollaiuolo*, *Riccio*, and others. In the middle, **233. *Donatello*, John the Baptist (1423). The glass-case on the left contains bronze works of the 16th cent., by *Benvenuto Cellini*, *Giov. da Bologna*, *Francesco da Sant' Agata*, etc.—By one of the doors in the rear-wall we enter—

Room 37. SIGNORELLI SALOON. — Entrance wall: **79a. *Luca Signorelli*, Pan with shepherds and nymphs, 'most poetically conceived and beautifully arranged', and distinguished by the admirable drawing of the nude, here handled freely for the first time in Italian art (presented by the painter to Lorenzo de' Medici). To the left, *Signorelli*, *79. Two wings of an altar, with saints, 79b. Holy Family meeting the family of John the Baptist. To the right, 27a. *Fr. Squarcione*, Madonna; *79c. *Signorelli*, Portrait; *Andrea Mantegna*, 27. Madonna (early work), *29. Presentation in the

Temple, 9. Portrait of Cardinal Mezzarota; above, *1170. *Marco Zoppo*, Madonna and saints.—By the large door we now enter—

ROOM 38. BOTTICELLI SALOON.—To the left of the entrance: *96. *Filippino Lippi*, Crucifixion, with St. Mary and St. Francis. Left wall: *Sandro Botticelli*, 1124. Venus (study), **106. Madonna enthroned with the two SS. John (a masterpiece of his middle period), 102. Madonna and Child with angels; 98. *Raffaellino del Garbo*, Madonna enthroned with two saints; 1128. *Botticelli*, St. Sebastian.—Rear-wall (left), 107. *Piero di Cosimo*, Mars and Venus; (right) 1117. *Botticelli* (workshop of), Annunciation;—right wall, *73. *P. Pollaiuolo*, Annunciation, with a charming view of Florence and the valley of the Arno; **102a. *Botticelli*, Madonna and angelic musicians, an early masterpiece (on loan); 103. *Lorenzo di Credi*, Mary Magdalen (designed by *Verrocchio*); 204. *Piero di Cosimo*, Adoration of the Shepherds; 106b, 106a. *Botticelli*, Giuliano de' Medici and his mistress Simonetta.—By the early-Florentine door (15th cent.) we now proceed to the tribune of the Basilica (p. 86), whence the central door leads to—

ROOM 64. The walls are hung with the celebrated ***Tapestry*, woven for Henry VIII. of England from designs (now in the South Kensington Museum) drawn by *Raphael* in 1515-16 for the Sistine Chapel of the Vatican. This tapestry, like the original set, of which it was the first repetition, was executed at Brussels in fine wools, silks, and gold thread, but like both the original and the later repetitions (Loreto, Dresden, Paris) has sadly faded. It was once in the possession of Charles I., then in that of the Dukes of Alva, and was purchased by Frederick William IV. in 1844. To the left: 1249. Paul preaching at Athens; 1247. Elymas the sorcerer struck with blindness; 1246. Paul and Barnabas at Lystra; 1250. Stoning of St. Stephen; rear-wall, 1248. Conversion of St. Paul; to the right, 1244. Death of Ananias; 1252. Peter and Paul healing the lame man; 1245. Christ giving Peter the keys of heaven; 1251. Miraculous draught of fishes.

The wooden door in the rear-wall opens upon the great staircase, whence the glass-door to the right leads to—

CABINET 35. LOMBARD SCHOOL.—Exit-wall: 217. *Bernardino Luini*, Madonna and Child.

ROOM 34. SCHOOLS OF FERRARA AND BOLOGNA.—Narrow wall: *111. *Cosimo Tura*, Madonna and Child enthroned, with saints, an excellent work of the earlier Ferrarese school; *115a. *Francesco Cossa*, Autumn.—Left wall: 122. *Fr. Francia*, Madonna enthroned, with saints.—Right wall: 266. *Lod. Mazzolini*, Christ teaching in the Temple; *Lorenzo Costa*, 112. Presentation in the Temple, 115. Pietà.—We return by the door opposite the entrance to Cabinet 31 and through Cabinets 32 and 33 and Room 36 proceed to—

CABINET 39. JAMES SIMON COLLECTION. This rich collection of

Renaissance works of art, chiefly Italian, was presented to the Museum in 1904 (Catalogue 50 pr., with 20 plates 5 M).—To the right: 24. *Benedetto da Maiano*, Terracotta-bust of a young cleric; *2. *Angelo Bronzino*, Portrait of a youth.—Rear-wall: 26. *Andrea della Robbia*, Adoration of the Holy Child (glazed terracotta); *Barth. Bruyn*, 21. Portrait of a young woman, 20. Portrait of a young man; 18. *Netherlandish Master* (ca. 1515), Portrait of an ecclesiastic; 22. *Nino Pisano*, Madonna and Child (statuette); 25. *Andrea della Robbia*, Madonna and Child with angels (glazed terracotta).—In the corner: 32. *Italian Master of the 16th cent.*, Mask of a buffoon.—To the left: *5. *Andrea Mantegna*, Virgin and Child; 1. *Raffaellino del Garbo*, Adoration of the Child. Numerous small bronzes and medals; the *Knockers deserve attention.

CABINET 40. FLORENTINE MARBLE SCULPTURES OF THE 15TH CENTURY. To the right: 82. *Filippino Lippi*, Madonna; 79. *Mino da Fiesole*, Bust of Niccolò Strozzi; no number, **Antonio Rossellino*, Stucco relief of the Madonna; *Mino da Fiesole*, 79 a. Bust of Alexander di Luca, *80. Bust of a young woman; *Antonio Rossellino*, 65 a. Madonna, 67. Bust of a man; 78. *Sandro Botticelli*, Portrait of a young man.

CABINET 42. VENETIAN AND LOMBARD SCULPTURES AND PAINTINGS. Mythological ceiling-paintings by *Paolo Veronese*.—To the right: *61. *Francesco Laurana*, Bust of a Neapolitan princess; *28. *Giovanni Bellini*, Pietà, an early work, showing Mantegna's influence; no number, **Tamagnini*, Bust of the Genoese banker Accellino Salvago (1500); 40. *Luigi Vivarini* (?), Madonna and angelic musicians; 17. *Cima da Conegliano*, Madonna and Child.—Rear-wall: *20. *Marco Basaiti*, Altar-piece, in four sections.—To the left: *1177 a. *Giovanni Bellini*, Resurrection of Christ.

CABINET 43. SMALLER VENETIAN PAINTINGS.—To the right: 18. *Antonello da Messina*, Portrait of a young man; *12 a. *Giorgione*, Young man.—Rear-wall: 125. *Fr. Francia*, Holy Family 1632. *G. F. Maineri*, Madonna; 112 d. *Ercole de' Roberti*, Madonna 17 a. *Cima da Conegliano*, Landscape. To the left: 182. *Lorenzo Lotto*, Portrait of a youth; **259 b. *Sebastiano del Piombo*, Portrait of a young Roman woman, grandly and freely handled, painted under the influence of Giorgione (from Blenheim, where it was wrongly ascribed to Raphael); *320. *Lorenzo Lotto*, Portrait of a youth.—The door in the rear-wall gives access to Rooms 44 and 41, containing paintings of the Venetian and Upper Italian schools.

Room 44. Genoese portal with the legend of St. George (15th cent.).—Narrow wall, to the left: *38. *Luigi Vivarini*, Madonna enthroned, with saints. Antependium by the *Master of S. Trovaso* at Venice (ca. 1500). Above, 46 a. *Libérale da Verona*, St. Sebastian; 37. *M. Basaiti*, St. Sebastian.—Long wall, to the right:

*15. *Cima da Conegliano*, St. Mark healing Anianus; 23. *Vittore Carpaccio*, St. Peter consecrating St. Stephen as deacon; **1156 a. *Carlo Crivelli*, Madonna with saints; no number, *Vittore Carpaccio*, Entombment; *2. *Cima da Conegliano*, Madonna and Child enthroned, with saints (a masterpiece of colouring). — Narrow wall: 1156. *Crivelli*, Mary Magdalen; 46 c. *Franc. Bonsignori*, St. Sebastian.

Room 41. To the left of the entrance: 51. *Ambrogio Borgognone*, Madonna with angels. — Left wall: 30. *Girolamo dai Libri*, Madonna and Child enthroned, with angels; *Bartolomeo Montagna*, *44 b. Christ appearing to Mary Magdalen, 44. Madonna enthroned. — Right wall: 133. *Vincenzo Foppa*, Pietà; 47. *Marcello Fogolino*, 52. *Ambr. Borgognone*, Madonnas. — Retracing our steps through Room 44 and Cabinet 43, we enter—

Room 45. WORKS OF THE BEST PERIOD OF ITALIAN ART IN THE EARLY 16TH CENTURY. To the left: *Michael Angelo Buonarroti*, Orpheus (statuette, unfinished); *90 b. *Leonardo da Vinci*, The Risen Christ, between St. Leonard and St. Lucia. Though finished by Leonardo's pupils, this picture produces a powerful impression through the beauty of the two saints, the brilliancy of colouring, and the charm of the landscape background. 338. *Angelo Bronzino*, Portrait of a youth; *246. *Andrea del Sarto*, Madonna enthroned, with saints; 235. *Fr. Franciabigio*, Portrait of a young man; two beautiful chests of the early 16th century. Narrow wall: 245. *Franciabigio*, Portrait; *209. *Michael Angelo*, Statuette of the youthful John the Baptist, an early masterpiece (1495); *338 a. *Bronzino*, Ugolino Martelli; above, No number and No. 230. *Jac. Sansovino*, Madonna-reliefs. — Right wall, to the left: 213. *Gaudenzio Ferrari*, Annunciation; above, 207. *Giov. Boltraffio*, St. Barbara; 222. *Francesco Melzi*, Vertumnus and Pomona; to the right: *Raphael (Raffaello Santi)*, *248. 'Madonna di Casa Colonna' (ca. 1507; unfinished); *145. Madonna and Child, with St. Jerome and St. Francis (ca. 1503); *247 a. 'Madonna del Duca di Terranuova' (ca. 1505); 141. 'Madonna Solly' (ca. 1502); 147. 'Madonna della Casa Diotallevi' (ca. 1500). — Narrow wall: *218. *Correggio (Ant. Allegri)*, Leda.

Room 46. VENETIAN SCHOOL OF THE 16TH CENTURY. To the left of the entrance: 197 b. *Palma Vecchio*, Ideal female portrait. — Left wall: 190. *Johann von Calcar*, Portrait of a young man; *153. *Lorenzo Lotto*, Portrait of an architect; above, *197. *Moretto*, Fra Bart. Averoldo and his nephew adoring the Virgin and St. Elizabeth; 193 a. *Giovanni B. Moroni*, Portrait; 314. *Jacopo Bassano*, The good Samaritan; 298. *Tintoretto (Jac. Robusti)*, Portrait of a procurator of San Marco. — Narrow wall: 299. *Tintoretto*, Portrait of a procurator; *160 a. *Titian*, Daughter of Roberto Strozzi (1542); 259. *Sebast. del Piombo*, Knight of Sant' Iago; 298 a. *Tintoretto*, Annunciation. — Right wall: *Titian*, 161. The

Venetian admiral Giovanni Moro, *163. Portrait of himself at an advanced age, *166. Lavinia, daughter of the painter, *301. Portrait. 307. *G. Savoldo*, Venetian woman; above, 303, 304, 309, 311. *Paolo Veronese*, Allegorical paintings; 300. *Tintoretto*, Madonna and Child with two saints. Exit-wall: 197 a. *Palma Vecchio*, Portrait of a young woman.

ROOM 47. ITALIAN SCHOOLS OF THE 17TH AND 18TH CENTURIES. Entrance-wall: 273. *Fr. Maratti*, Bust of the painter Carlo Maratti; *413a. *Italian Master* (not Velazquez), Condottiere Alessandro del Borro, as conqueror of Pope Urban VIII., trampling on the banner of the Barberini, an unusually effective work; to the right, **Alessandro Algardi*, Marble bust of Cardinal Zacchia. — Left wall: 503 b, 503 c. *Canaletto (Belotto)*, Views of Pirna; *459 b. *G. B. Tiepolo*, Martyrdom of St. Agatha, a large and fine altar-piece, excellent in its colouring and treatment; *Fr. Guardi*, 501 e. Rising of a balloon above the Canal of the Giudecca at Venice (1784), *501 f. View of the Giudecca at Venice; 426 a. *C. Maratti*, Portrait of a youth; 363. *Guido Reni*, Mater Dolorosa; 408. *North Italian School*, Mary Magdalen; above, 237, *Sebast. del Piombo (?)*, Pietà. Narrow wall, to the left, 381. *M. Amerighi*, surnamed *Caravaggio*, Heavenly and earthly love; to the right, 500 a. *P. Rotari*, Portrait of J. Accoramboni, papal nuncio at Dresden; 369. *Caravaggio*, Cupid as conqueror. — Right wall: 353. *Caravaggio*, Entombment; 352. *G. B. Crespi*, Franciscans taking the vow; 372. *Annibale Carracci*, Landscape; *372 a. *Agostino Carracci*, Portrait of a woman; 441. *Luca Giordano*, Judgment of Paris; 373. *Guido Reni*, SS. Paul and Anthony in the desert; *Caravaggio*, 356. Portrait of a young woman, *365. St. Matthew. — Adjacent to Room 41 to the left is the small —

Room 48, adorned with allegorical and mythological frescoes in grisaille by *Tiepolo*, from a villa near Treviso (1754). These are hung in their original arrangement, and the original stucco frames are carefully reproduced.

ROOM 49. The ADOLF THIEM COLLECTION, provisionally exhibited here, contains valuable works of the Netherlandish Schools of the 15th and 17th centuries. To the left: **Dierick Bouts*, Christ in the house of Simon the Pharisee; *Ercole de' Roberti*, Saint; *Snyders*, Dead fowl; *A. van Dyck*, Portrait of Marchesa Spinola; *Backer*, Old lady; *Mignon*, Dead birds; *Heda*, Still-life; *Pieter de Hooch*, Dutch interior; *Fyt*, Still-life; *Fr. Clouet*, Portrait of a woman. — Returning through Rooms 48 and 47, we arrive at the —

BACK STAIRCASE (Pl. 27). In the recesses are statues of Frederick the Great and his generals (the latter formerly in the Wilhelm-Platz, where they are replaced by bronze figures, and then in the Cadet School at Gross-Lichterfelde). In the middle: *G. Schadow*, Frederick the Great (1793; modern copy of the monument at Stettin).

To the left, *Schadow*, Prince Leopold of Dessau (1800; originally in the Lustgarten); *Tassaert*, Keith (1786). To the right, *Schadow*, Zieten (1791); *Tassaert*, Seydlitz (1781). In the rear, *F. G. Adam*, Schwerin (1769) and Winterfeldt (1777).—The opposite door leads to—

ROOM 51. FRENCH, BRITISH, AND SPANISH SCHOOLS OF THE 17TH AND 18TH CENTURIES.—Entrance-wall: *Watteau*, *474a. Al fresco breakfast, *474b. Open-air party; 494c. *Greuze*, Head of a girl; *491. *Chodowiecki*, Portrait of Dr. Herz; *Pesne*, *489. Frederick the Great as crown-prince (1739), 496b. Portrait of the painter with his two daughters. Left wall: *Sir Thomas Lawrence*, Portrait of Mr. Williams Linley; **Thomas Gainsborough*, Portrait of Squire John Wilkinson; *1626. *Gasp. Duguet*, surnamed *Poussin*, Roman mountain landscape; *465. *Mignard*, Portrait of Maria Mancini, niece of Cardinal Mazarin; *478a. *Nicolas Poussin*, View of the Acqua Acetosa near Rome, with St. Matthew in the foreground (a good example of the master's colouring); 471. *Ch. Le Brun*, Jabach of Cologne, Louis XIV.'s banker, and his family; *Claude Lorrain*, 428. Heroic landscape, 4486. Italian coast-scene; 1619a. *Francisco Goya*, Portrait of an old lady (the artist's mother?).—Narrow wall: *405 b. *Ribera*, St. Sebastian; *Fr. Goya*, *1619. The Philippine Committee presided over by Ferdinand VII. (sketch), 1619 b. Portrait of an ecclesiastic.—Left wall: 406 b. *Al. Sanchez Coello*, Philip II. of Spain; **414. *Murillo*, St. Anthony of Padua with the Holy Child, one of the artist's later masterpieces; *Velazquez*, **413e. Portrait of a Spanish lady, 413c. Maria Anna of Spain, consort of Emp. Ferdinand III.; *404a. *Zurbaran*, Franciscan miracle of the Crucifix, one of the artist's best efforts; 407. *J. Carreño*, Charles II. of Spain (1673).

e. The National Gallery.

ADMISSION, see p. 37 (closed on Tuesdays).—The official *Catalogue* (1. #) includes also works which are not exhibited. The names of the artists and the subjects represented are given on each work. Lift (10 pf.) in the Apse (comp. p. 111).

To the E. of the New Museum, in the centre of a square surrounded with Doric colonnades and embellished with flower-beds, rises the ***National Gallery** (Pl. R, 26), designed by *Stüler* in accordance with a plan of Frederick William IV., and built by *Strack* in 1866-76. The building is of sandstone, and erected in the form of a Corinthian temple, 206 ft. long and 102 ft. wide, elevated on a basement 39 ft. in height. At the S. end is a portico of eight columns, and at the N. a semicircular apse. The sculptures are by *M. Schulz*, *Calandrelli*, and *Moser*. At the top of the imposing flight of steps in front of the S. façade is an *Equestrian*

Statue of Frederick William IV., by Calandrelli (1886), with allegorical figures of religion, history, science, and art on the pedestal. — In the garden, on the side towards the Spree: *Klein*, Fountain-group; behind, in the colonnade, *M. Schulz*, Maternal love; *F. Lepke*, The sculptor (1895).

The collection in the National Gallery, the nucleus of which was formed by 262 pictures bequeathed by *Herr J. H. Wagner* (d. 1861), now contains more than 850 paintings, 140 cartoons and coloured drawings, and over 150 sculptures, all by masters, chiefly German, of the 19th century.

The ENTRANCE is under the flight of steps, and is flanked by two niches, that to the right containing No. 52. *M. Wolff*, Theseus discovering his father's arms under a rock, that to the left, No. 63. *Tüshaus*, St. Sebastian.

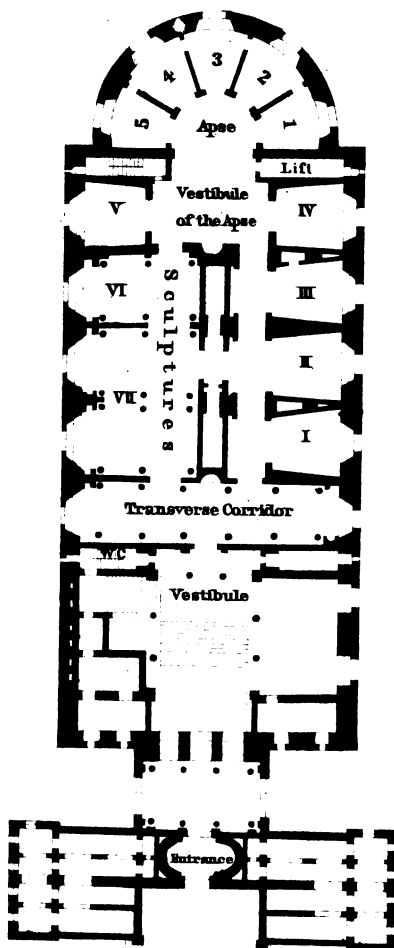
FIRST FLOOR.

VESTIBULE. Marble sculptures: 28. *Hähnel*, Raphael; 6. *Kiss*, Faith, Hope, and Charity; 46. *A. Wolff*, Dionysus and Cupid; 18. *Bläser*, Hospitality; 111. *Tieck* and *Wittig*, Schinkel. Paintings (to the right): 207. *Lessing*, Huss at the stake (1415); 24. *Bendemann*, Babylonian Captivity. — To the left is the staircase to the second floor (p. 113); the door in the middle leads to the —

TRANSVERSE CORRIDOR. Paintings: 600. *Schuch*, Emperor William II. — 520. *K. Becker*, Carnival in the Doge's Palace at Venice; *640. *Spangenberg*, Recognition after death (unfinished). — 667. *Piglhein*, Moritur in Deo. — *475. *Feuerbach*, Concert. — 808. *Kalckreuth*, The château of Klein-Oels; *420. *Spangenberg*, Procession of Death; 331. *Schrader*, The citizens of Berlin and Kölln swearing allegiance to Elector Frederick I. (1415). — Bronze Sculptures: 67. *Götz*, Boy balancing himself; *60. *Brütt*, Saved; 35. *Toberentz*, Shepherd reposing; 101. *Nic. Geiger*, After the Fall; *108. *A. Hildebrand*, A. Böcklin the painter. — 9. *Kiss*, Return from the hunt. — 107. *A. Hildebrand*, General Beyer; *Lobach*, Theodore Mommsen; 77. *Sommer*, Sleeping siren; 163. *Taschner*, Parsifal; 96. *Manzel*, Evening song; 88. *Maison*, Augur (painted terracotta); 83. *Götz*, Girl drawing water; 75. *Encke*, Electress Elizabeth teaching her son Joachim; 131. *Pöppelmann*, Dance; 84. *Busch*, Girl praying (statuette in wood); *Berwald*, H. von Treitschke the historian. — 7. *Kiss*, Fox-hunt. — *Geyer*, Ideal bust; 29. *Herter*, Alexander reposing; 148. *Friedrich*, Youth fastening his sandals; 22. *Sussmann-Hellborn*, Drunken Faun; 145. *Prell*, Prometheus; 51. *Karl Schlüter*, Portrait-bust of his wife. In the middle: 156. *Janssen*, Girl breaking stones. — The rooms to the right of this hall contain the paintings, those to the left the sculptures in marble (p. 112). We begin with the paintings.

NATIONAL GALLERY

First Floor



0 10 20 30 40 50 100 150
Feet



ROOM I (chiefly Berlin painters). To the right: 678. *Schönleber*, Storm near Rapallo; *635. *Böcklin*, Pietà; 837. *Dettmann*, Fishermen's cemetery. — To the left: 723. *Dora Hitz*, Portrait of a little girl; 651. *Mühlig*, After the hunt; *754. *Leistikow*, Grunewald Lake; 712. *H. Vogel*, Mother and child; 656. *Frenzel*, Downs on the Baltic. — Back-wall: 524. *Gleichen-Russwurm*, Idyl; 773. *Habermann*, Consultation; 779. *E. Kampf*, Village in the Eifel; 714. *Volkman*, Spring.

ROOM II. To the right: *Böcklin*, 834. Portrait of a lady, *448. Fields of the Blessed, *772. Portrait of himself, with Death playing the violin; to the left, *746. Billows, 635. Pietà, 553. Hermit; — back-wall, no number, J. von Kopf the sculptor; *747. Spring; no number, Centaur and nymph.

ROOM III (chiefly Düsseldorf painters). 526. *Ruths*, Twilight; 399. *O. Achenbach*, Market in Amalfi; *87. *Gebhardt*, Last Supper; *A. Achenbach*, 506. Stormy sea, 3. Scheveningen; 665. *Canal*, Watermill in Westphalia. — To the left: 447. *Bochmann*, Dutch wharf; 542. *Schennis*, Park of Versailles; *485. *Gebhardt*, Ascension; 412. *Irmer*, The Diek-See in Holstein; 538. *Munthe*, Autumn. — Back-wall: 421. *Zügel*, Sheep in a grove of alders; 761. *Riefstahl*, Child's burial at St. Martin; *653. *Weishaupt*, Herd of cattle; 758. *Lier*, Bavarian landscape; 767. *Kallmorgen*, Inquisitiveness.

ROOM IV. 128. *Bartels*, Spring-tide; 548. *Klaus Meyer*, Dice players; 539. *Firle*, Morning prayer in an orphanage; *491. *Oeder*, November day. — Left wall: 451. *Dücker*, Scene in Rügen; 848. *Trübner*, Portrait; no number, *Kampf*, Flemish village; 672. *Schindler*, Landscape in the Vienna Prater.

VESTIBULE OF THE APSE. Sculptures: 113. *Hilgers*, Muse; 57. *J. Moser*, Cupid disarmed; 56. *R. Schweinitz*, Cupid in danger; 48. *Otto*, Vestal Virgin; 40. *Karl Cauer*, The witch; 24. *E. Mayer*, Mercury and Argus; 44. *M. Kruse*, Messenger bringing the news of the victory of Marathon (bronze); *34. *E. Müller*, Prometheus and the Oceanidæ; *Römer*, 69. Portrait of Kirchhoff the physicist, 53. Water-sprite.

In the Apse are five radiating cabinets (to the right by the first is the lift, p. 109).

CAB. 1. *Knaus*, 487. Mommsen the historian, *169. 'As the old have sung, so chirrup the young', 448. Helmholtz the physicist; *579. *Konrad Lessing*, Castle in the Eifel. — 318. *Schleich*, Evening scene; no number, *Knaus*, Solomonic wisdom; 638. *Falat*, Bear-hunt in Russia; 511. *E. Lugo*, Morning in the Black Forest; *Angeli*, 611. Kekulé the chemist, 610. Hofmann the chemist.

CAB. 2. 728. *Schmitson*, Horses in the Pusztá; 828. *H. von Marées*, Häger the painter; 770. *H. Thoma*, Goats in the Black

Forest; 96. *Gude*, Norwegian coast; 774. *Lenbach*, Richard Wagner; — to the left, *612. *Marie von Parmentier*, Dieppe; 749. *Lenbach*, Prince Hohenlohe; 804. *Haug*, Volunteers; *Schmitson*, 734. Pasture, 631. Marble quarries of Carrara; 790. *Lenbach*, Mommsen (study).

CAB. 3. No numbers, *Brendel*, Summer landscape; *Schuch*, Still-life; **Leibl*, Woman from Dachau with her child; *H. von Marées*, Cuirassiers resting; *Menzel*, Sketches; *E. Meyerheim*, Portrait of Menzel when a youth; *218. *Menzel*, Frederick II.'s round table at Sanssouci (1750); sketches by *Menzel* (Frederick II. travelling; Frederick II. at the château of Leuthen, 1757; etc.).

CAB. 4. 735. *W. Trübner*, Herren-Chiemsee in Bavaria; *771. *Leibl*, Hunter; 785. *A. Feuerbach*, Landscape; 782. *Trübner*, On the sofa. — To the left: 787. *G. Max*, The three sisters. — *Leibl*, 831. Country-lad, 789. Poachers, *745. Women of Dachau, 788. Portrait; 799. *Sperl*, Spring.

CAB. 5. No number, *Hans Thoma*, The Rhine near Säckingen; 553. *Stauffer*, Gustav Freytag; *545. *F. von Uhde*, Saying grace ('Komm, Herr Jesu, sei unser Gast'); no number, *H. Ludwig*, Campagna of Rome; 775. *A. Feuerbach*, Portrait of himself. — 655. *Dill*, Dutch canal; 863. *Hoch*, Landscape; *668. *Liebermann*, Girls plucking geese; 654. *Gude*, Sogne Fjord; 787. *M. Gabriel*, The sisters.

ROOM V. *Skarbina*, 768. Evening, 716. Lace-makers at Bruges; 687. *Feldmann*, Moonrise; *592. *Liebermann*, Flax-barn in Laren (Holland); 839. *Kallmorgen*, Going to work. — To the left: 652. *Herzog*, Crushed by the ice; 750. *Koner*, Portrait of Ernst Curtius the philologist; 781. *Liebermann*, Shoemaker's workshop; 838. *Engel*, Frisian girls; 717. *Weishaupt*, In the early spring; 634. *Bokelmann*, Claus Groth the poet.

The next two rooms contain marble sculptures and a few larger paintings.

ROOM VI. Sculptures: 41. *Rauch*, Female bust; 30. *Kalide*, Bacchante on a panther; *G. Schadow*, 102. Cupid, 144. Princess Louis of Prussia (model). — To the left: *G. Schadow*, *99. Countess Lichtenau, 47. Goethe in 1816; 61. *A. Scholl*, Bust of Phil. Veit the painter; 64. *Sussmann-Hellborn*, Sleeping Beauty; 19. *Wichmann*, T. Chr. Feilner; 23. *Rauch*, Female bust. — Back-wall: *31. *Karl Schlüter*, Roman herd-boy; 2. *Drake*, Bust of Fr. von Raumer the historian; 14. *Wittig*, Hagar and Ishmael; 11. *Rauch*, Bust of Fr. Tieck the sculptor; 5. *Gramzow*, Genius of Peace; 74. *E. Wolff*, Circe. — Paintings: 170. *Knille*, Venus and Tannhäuser; *473. *Feuerbach*, Medea and the Argonauts.

ROOM VII. Northern Section. To the right: 87. *O. Lessing*, Bust of L. Knaus the painter; 54. *K. Begas*, Bust of H. von Marées the painter; *R. Begas*, 25. Mercury and Psyche, 17. Bust of Wich-

mann the sculptor; *A. Hildebrand*, 146. *Pettekofer* the chemist; *45. Young man. — To the left: *79. *A. Brütt*, Eve with her children; *A. Hildebrand*, Bust of W. Siemens; 50. *Beer*, Dürer as a boy; *20. *R. Begas*, Bust of A. Menzel; 80. *Kaffsack*, The first prayer; 164. *Starck*, The source; 49. *Herter*, Dying Achilles. — Southern Section: 166. *Kamphausen*, St. George; *R. Begas*, 76. Bismarck, *39. Moltke; 115. *L. Manzel*, Study of a girl's head; 90. *E. Beyer the Younger*, Madonna; *Brütt*, Diana; 42. *A. Volkmann*, Bust of a girl; 114. *Schaper*, General von Göben; 143. *Wenck*, Girl drinking. — Back-wall: 104. *Kopf*, Bust of Empress Augusta; 89. *Hundrieser*, Statue of Queen Luise; 62. *Kopf*, Emperor William I.; 55. *Eberlein*, Boy extracting a thorn from his foot; 27. *K. Begas*, Brother and sister; *97. *Rheinhold*, By the roadside; 72. *K. Begas*, Faun with the infant Bacchus; 10. *A. Kiss*, Bust of himself. — Paintings: *118. *Henneberg*, Pursuit of fortune; 474. *A. Feuerbach*, Battle of Amazons (sketch); 754. *Leistikow*, Lake in the Grunewald.

We now return to the vestibule, and ascend the staircase to the second floor. — On the STAIRCASE is a frieze in stucco by *Otto Geyer*, representing the growth of German civilisation from the time of Arminius the Cheruscan down to the Franco-Prussian war in a series of portrait-groups. On the walls are hung: 661. *Alvarez*, Philip II. on his rock-seat near the Escorial; 272. *G. Richter*, Raising of Jairus's daughter; 351. *Steffeck*, Margrave Albrecht Achilles of Brandenburg waging war with Nuremberg (1450); 452. *A. Feuerbach*, Plato's banquet.

SECOND FLOOR.

VESTIBULE. Paintings: 475. *A. Feuerbach*, Concert; 514. *Gabriel Max*, Christ healing a sick child; 835. *A. Feuerbach*, Reminiscence of Tivoli; 343. *Moritz von Schwind*, The rose. — Sculptures: 169. *Gaul*, Lion (bronze); 110. *Hösel*, Hun (bronze); 26. *Canova*, Hebe (marble); 73. *G. Schadow*, Crown Princess Luise and her sister Frederica (model for the marble group in the Royal Palace, p. 69). — We now enter the —

CUPOLA SALOON. 827. *Koner*, Portrait of Emperor William II.; 247, 248. *B. Plochhorst*, Portraits of Emperor William I. and Empress Augusta; 602. *Angeli*, Portrait of Emp. William I. — The frieze in the vaulting, by *A. von Heyden*, represents the signs of the zodiac. The four lunettes above the doors, scenes from the history of German art, are by the same artist: Emp. Henry II. laying the foundation-stone of the cathedral of Bamberg; Dürer painting a portrait of Emp. Maximilian, while Kunz von der Rosen entertains the emperor with a song; Contest of the singers at the Wartburg

in Thuringia; Adam Krafft, the sculptor, in his workshop. — We proceed through the central door to the —

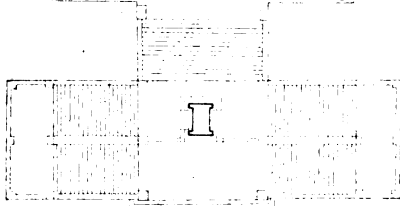
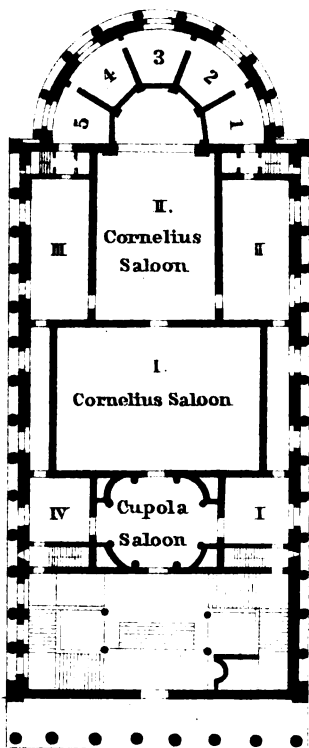
I. CORNELIUS SALOON. The celebrated cartoons by *Peter von Cornelius* formerly in this and the next room are at present removed and will be reinstalled at a later date.

The principal of these are the **Cartoons for the Campo Santo*, a royal burial-place planned by Frederick William IV. (see p. 64). Soon after his removal to Berlin (1841) Cornelius commenced this work, and he was engaged upon it down to the day of his death (1867). These scenes were intended to extend over the four walls of the Campo Santo, and to represent in close connection with the Apocalypse, the Redemption of Man, the Incarnation, the Sway of the Church, and the Last Judgment. Above each painting is a semicircular lunette, and below is a narrow painting in which the chief subject is illustrated and explained by ingenious allusions, while between the principal paintings were to be placed eight small groups, typifying the Beatitudes of the Sermon on the Mount. The finest of the principal paintings are the Apocalyptic Riders, the Resurrection of the Body, and the Descent of the Holy Ghost. While in these we admire the richness of conception, the dramatic life, and the boldness of the drawing, the groups of the Beatitudes appeal to us by the beauty and compactness of their outlines, no less than by the expressiveness of their figures. — Of less importance are the cartoons of the frescoes in the *Ludwigskirche* at Munich (1834-40), representing Evangelists, Prophets, and the Last Judgment. — The II. Saloon contained the Cartoons for the *Glyptothek* at Munich (Halls of the Gods and the Heroes), with which Cornelius began his monumental compositions in Germany (1819). The frescoes in the Hall of the Gods are emblematic of the Sway of Cupid, the Seasons, and the Hours; while three semicircular pictures represent Olympus, the Ocean, and the Infernal Regions. In the Hall of the Heroes the Myth of Troy is illustrated, the cartoon of the Destruction of Troy being considered the most important.

Paintings. On the left, 722. *Schönleber*, Weir of the Enz at Besigheim; 833. *R. Lepsius*, Portrait of Gneist the jurist; no number, *Karl Vinnen*, Evening; 836. *Lenbach*, Portrait of R. Begas the sculptor; no number, *Zügel*, Cattle on a sunny pasture; *456. *K. Ludwig*, Pass of St. Gotthard; 647. *Scheurenberg*, Legend; *540. *P. Flickel*, Beech forest near Prerow; no number, *Frenzel*, Bull in the water; 715. *G. Kuehl*, Old men's home at Lübeck; 435. *Ad. Liehr*, Evening on the Isar; 841. *Hans Herrmann*, Fishing-village; 665. *G. von Canal*, Westphalian watermill; 547. *Douzette*, Old Prerow; *549. *A. Braith*, A merry morning; 392. *K. F. Lessing*, Landscape in the Eifel; 778. *H. Gude*, After the storm; 486. *Eugen Bracht*, Dusk on the Dead Sea; 784. *Bantzer*, Celebration of the Lord's Supper in Hesse; 639. *Friese*, Fighting elks; 595. *Kubiersky*, Spring landscape in Silesia; 433. *M. Schmidt*, Sultry midday on the Spree; 840. *R. Weise*, Lady in autumnal landscape; 508. *H. Baisch*, Ebbing tide at Dordrecht.

II. CORNELIUS SALOON. On the left: 817. *Landenberger*, Boy bathing; 822. *Zügel*, Boy with a bullock; 816. *Klette*, Peasant boy; 819. *Olde*, Sunshine in winter; 814. *Hülzel*, Sunset; 809. *Böcklin*, Portrait of Wallenreiter the singer; *820. *Giov. Segantini*, Homecoming; 811. *K. Daubigny*, Landscape; 818. *Leibl*, The bailiff:

NATIONAL GALLERY
Second Floor





810. *E. Claus*, Morning in February; 812. *G. Favretto*, Servant asleep; 813. *A. Feuerbach*, Rocky scene with figures; 821. *A. Zorn*, Maia; no number, **Menzel*, Frederick the Great addressing his generals before the battle of Leuthen (unfinished); 702. *G. Ciardi*, Canal Grande at Venice; 700. *J. Maris*, Dutch canal; 695. *John Lavery* (Glasgow), Lady in black; *710. *P. Fragiaco*, Melancholy; *709. *H. W. Mesdag*, Summer evening at Scheveningen; *696. *Segantini*, Gloomy hours; 706. *R. Billotte*, Moonrise in a quarry at St. Denis; 756. *L. Bazzani*, Arch of Severus at Rome; 711. *E. Farasyn*, The widow; *699. *F. Thaulow*, November in Brittany; 829. *R. M. Stevenson*, Jairies pond; 707. *J. Lochhead*, Village in Fifeshire; 634. *Bokelmann*, Claus Groth the poet; 131-33. *Segantini*, Sketches. — Sculptures: 149. *Canonica*, Spring revels (marble); *137. *Trubetskoy*, Bust of Segantini the painter (bronze); 70. *Römer*, Empress Augusta; 103. *J. von Kopf*, Emp. William I. (bronze busts).

We return to the Cupola Saloon and proceed to the left to —

ROOM I. 529. *K. Steffek*, Neumann the physicist; 628. *Ed. Magnus*, Portrait; 323. *Scholtz*, Volunteers of 1813 before Frederick William III. at Breslau; 533. *J. Schrader*, Ranke the historian; 225 b. *E. Heuss*, Overbeck the painter. — To the left: 525a. *Heuss*, Cornelius the painter; 356. *J. H. Tischbein*, Lessing the poet; *472. *Fr. Lenbach*, Bismarck; 562. *A. Graff*, Sulzer the philosopher; 697. *J. Schlesinger*, Hegel the philosopher; 625. *E. Hildebrand*, Queen Luise on her flight to Memel (1806). — 93. *A. Graff*, Prior Spalding; 530. *J. Hübner*, G. Shadow the sculptor; 380. *Fr. G. Weitsch*, A. von Humboldt; 8. *F. Adam*, Retreat from Moscow; 601. *B. Plockhorst*, Empress Augusta; 568. *A. Graff*, Portrait of himself (1813); 757. *Elisabeth Jerichau*, The brothers Grimm; 379. *Fr. G. Weitsch*, Abbé Jerusalem; 366. *Vogel von Vogelstein*, L. Tieck the poet.

CORRIDOR. To the left: 825. *Herkomer*, Ende the architect (enamel); 471. *Angeli*, General Manteuffel; no numbers, *Theod. Rocholl*, Expedition of Colonel Count York to Kalgan, Entry of Fieldmarshal Count Waldersee into Peking; 455. *Lenbach*, Moltke; 669. *R. Warthmüller*, Frederick the Great by the dead body of Marshal Schwerin (May 6th, 1757); 753. *H. Fechner*, General von Kirchbach.

ROOM II. To the left: 806. *K. Ziegler*, General von Bose; 479. *L. Kolitz*, Scene from the skirmish of Vendôme (1871); 32. *G. Bleibtreu*, Capture of Alsen (1864). — 515. *G. Richter*, General Blumenthal (unfinished); 446. *F. Adam*, Cavalry attack at Sedan (1870); no number, *Werner*, General Const. von Alvensleben; *719. *Salzmänn*, Torpedo-boats in stormy sea; 567. *F. Adam*, Mars-la-Tour (1870); 504. *L. Kolitz*, General Werder; 630. *J. Scheurenberg*,

General Steinmetz; 442. *E. Hüntten*, French cavalry attack at Wörth (1870); 131. *Otto Heyden*, Königgrätz (1866). — We now reach the five cabinets occupying the apse.

CAB. 1. (Düsseldorf masters.) 231. *H. Mücke*, St. Catharine of Alexandria; *R. Jordan*, 151. Marriage proposal in Heligoland. 155. The widow's consolation; 624. *P. Hasenclever*, F. Freiligrath the poet; 250. *Pose*, Landscape; 66. *K. D'Unker-Lützow*, The arrest; 287. *W. von Schadow*, Portrait. — 280. *Scheuren*, Monk praying; 270. *A. Rethel*, St. Boniface; 51. *W. Camphausen*, Cromwell's riders. — 120. *K. Hertel*, Young Germany; *Th. Hildebrand*, 138. Robber, 137. Warrior and child; *P. Hasenclever*, 109. Library. 108. Wine-tasting.

CAB. 2. (Chiefly Munich masters.) To the right: *A. Riedel*, 273. Albanian women, 274. Girls bathing. — To the left: 123. *P. Hess*, Feast of St. Leonard in Bavaria; 571. *F. K. Hausmann*, Pilgrimage in the Campagna; *Spitzweg*, 847. Village street, 846. His reverence 720, 721. Hermits; 760. *Hausmann*, Galileo before the council at Rome, 1633 (sketch); 282. *K. Rottmann*, Marathon (sketch); 46. *H. Bürkel*, Townmen resting; 164. *Klein*, Bavarian village fair. — 332. *A. Schrödter*, Tasting Rhine wine; 205. *K. F. Lessing*, Landscape; 525c. *E. von Heuss*, Chr. Reinhardt the painter; *A. Schrödter*, 334. Don Quixote, 335. Scene from Henry V.; 47. *Bürkel*, Kermesse in Tyrol; *K. Rottmann*, 281. Ammer-See, 282. Marathon, 491. Perugia; 7. *A. Adam*, Studio.

CAB. 3. (Vienna and Dresden masters.) To the right: 561. *A. Graff*, Portrait of himself; *R. Waldmüller*, no number, Prater scene, View of Ischl, 733. Return from the fair, 374. After school, no number, *Engert*, In the garden. — 445. *L. Richter*, Landscape in the Giant Mountains; *M. von Schwind*, 794. Adventure of Binder, the painter, 793. Farewell at daybreak, 795. Duchess of Orleans visiting the artist; 406. *H. Franz-Dreber*, Landscape with Diana. — 599. *J. A. Koch*, Sacrifice; 682. *A. von Pettenkofen*, Gipsy resting. — 776. *Burger*, Smithy; 484. *Graff*, Portrait; 554. *J. A. Koch*, Sabine landscape; 86. *Gauermann*, Smithy in the Austrian Alps; *Friedrich*, 78. Moonrise at sea, 77. Harz landscape; 416. *Preller*, Norwegian coast.

CAB. 4. (Berlin masters.) *K. Blechen*, 499. Gorge near Amalfi. *616. Roman Campagna, 752. Palm-house, *621. Woodland near Spandau, *618. Campanian landscape (four sketches); 354. *E. Steinbrück*, Mary among the fairies (from Tieck's tales); *Fr. Krüger*, 187, 188. Departure for and Return from the chase, 724. Emp. William I. as prince, 642. Field-Marshal Count Wrangel, 189, 725. Stables, 190. Emp. Nicholas I. of Russia, 609. Prince Augustus of Prussia; 641, 759. *K. Begas the Elder*, Portraits. — 574. *K. Fr. Schinkel*, Gothic cathedral.

CAB. 5. (Berlin masters.) To the right: 19. *A. Begas*, Mother and child; 736. *A. Brendel*, Sheep-fold; 398. *K. Graeb*, Thuringian mill. — To the left: 225. *P. Meyerheim*, An antiquary of Amsterdam; 462. *Th. Hosemann*, Sand carrier; 563. *A. Brendel*, Cow-herd; 425. *E. Magnus*, Jenny Lind the singer; 729. *E. Meyerheim*, The first step; 438. *K. Steffeck*, Mare with foals. — 22. *K. Begas*, Moor washing; 135. *E. Hildebrandt*, Beach scene at sunset; 81. *Gärtner*, The parish road. — *E. Meyerheim*, 741. Bowls, 224. The king of the marksmen, 594. Mother at her child's sick-bed; 223. *Meyer von Bremen*, The little housewife; 136. *E. Hildebrandt*, Castle of Kronborg.

Room III. 633. *Simm*, Duet; *Ernst Hildebrandt*, Auwers the astronomer; 33. *G. Bleibtreu*, Battle of Sadowa (1866); 492. *G. Graef*, Count Roos; 519. *H. Crola*, E. Bendemann the painter; 464. *O. von Kameke*, Pass of St. Gotthard; *650. *C. Saltzmann*, German cruiser at St. Helena; 521. *Ed. Bendemann*, Droysen the historian; 408. *W. Gentz*, Crown Prince Frederick William entering Jerusalem (1869); 552. *J. Scheurenberg*, Zeller the philosopher; 505. *P. Janssen*, General Herwarth von Bittenfeld. — *52. *W. Camphausen*, Düppel after its taking. — To the right: 479 a. *Kolitz*, Battles near Metz; 648. *Biermann*, Lepsius the egyptologist; 607. *F. Paulsen*, Simson, president of the Supreme Court of the Empire; 575. *Wider*, Fanny Lewald the writer; 596. *F. Werner*, Unveiling of the monument to Queen Luise in the Tiergarten; 576. *Steinhäuser*, Adolph Stahr the author; 673. *Keil*, Langhans the architect; 441. *G. Kuntz*, Italian pilgrim. — 632. *Bleibtreu*, Crown Prince Frederick William before Paris (1871).

CORRIDOR. *500. *Fr. Defregger*, 'Borrowed plumes' (der 'Salon-Tiroler'); 740. *E. Hildebrandt*, Mountain-scene; 434. *Chr. Kröner*, Deer; 358. *Vautier*, Dancing lesson; 453. *A. Hertel*, Coast near Genoa; *400. *Defregger*, Return of the Tyrolese landsturm (1809); 565. *Vautier*, On the sick-bed; 593. *A. Graff*, Henriette Herz; *42. *Brendel*, Return to the village; 466. *Scheurenberg*, Lord's Day; 101. *Gurlitt*, In the Alban Mountains. — To the right: 336. *Schrödter*, The wood smithy; 535. *Fagerlin*, Return from the shore; 649. *Henseler*, Hoffmann von Fallersleben the poet; 279. *Röder*, Grape seller; 534. *Fagerlin*, Comfortable home; 730. *E. Hildebrandt*, Winter scene on the Spree.

Room IV. 629. *G. Richter*, Portrait of himself; 276. *W. Riefstahl*, All Souls' Day; 91. *Graeb*, Roodloft of Halberstadt Cathedral; *E. Magnus*, 636. *W. Taubert* the musician, 681. Portrait of himself. — *531. *P. Meyerheim*, Menagerie; 527. *F. Werner*, Vivandière in the Seven Years' War; 573. *J. Marshall*, Genelli the painter. — To the right: 17. *K. Becker*, Charles V. and the banker Fugger; 517. *G. Biermann*, Prof. W. Weber the physicist; 546.

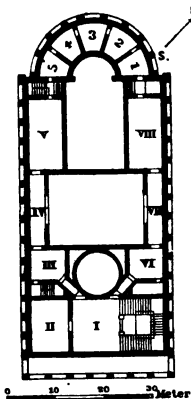
Harrach, Fallen; 686. *J. Jacob*, View in Berlin; *670. *A. von Werner*, Before Paris (1870); 674. *R. von Voigtländer*, Weierstrass the mathematician. — 92. *G. Graef*, Ferdinande von Schmettau sacrificing her hair for her country (1813).

The third floor is reached by a marble staircase, on the walls of which are: 82. *Schnorr von Carolsfeld*, Burial of the Burgundians (cartoon); 79. *Ernst Fries*, Italian landscape; 482. *V. Brožík*, The ambassadors of Ladislaus, King of Hungary and Bohemia, at the French court, soliciting the hand of the daughter of Charles VII. for their sovereign (1457); *443. *H. Makart*, Venice doing homage to Catharine Cornaro, Queen of Cyprus; 537. *K. Piloty*, The dying Alexander receiving the homage of his generals (the artist's last work, unfinished).

THIRD FLOOR.

The ANTEROOM (I) at the top of the staircase contains pictures of the seasons by *H. Wislicenus* (Nos. 401-404), above which are good mural paintings by *Paul Meyerheim*, representing nature at the different seasons. — Sculptures: 92. *V. Vallgren*, Young girl; *A. Rodin*, *91. Dalou the sculptor, *161. Wounded youth, 116. Falguière the sculptor (these three in bronze), 135. Man and his thought (marble).

Room II, to the left, contains *Frescoes from the history of



Joseph, which were skilfully transferred hither from Rome in 1888. They were executed in 1816-18 for the Prussian consul in Rome, by the most eminent German artists then resident in that city, and formerly adorned a room in his house, the Casa Zuccari (since also called Casa Bartholdy). They are interesting as being the first important creation of modern German painting. The *Interpretation of Pharaoh's dream, and *Recognition of the brothers are by *Peter Cornelius*; the *Selling of Joseph, and the Seven Years of Famine, by *Fried. Overbeck*; Joseph and Potiphar's wife, and the Seven Years of Plenty, by *Philipp Veit*; Joseph interpreting dreams in prison, and the Brothers bringing the bloody coat to Jacob, by *Wilh. Schadow*. — Description 1 *M.*

A passage (in which is No. 109. The return of the miners, a bronze relief by *C. Meunier*) leads to the left from the anteroom to —

Room III, containing works by foreign artists. — On the left: 129. *Degas*, Conversation; 743. *Cézanne*, Landscape; *693. *E. Manet*, Hothouse; *698. *A. Zorn*, Swedish scene. — 691. *Constable*, Study; 751. *R. Bonington*, Sea-piece; 690. *Constable*, Village on the Stour; no number, *Fr. Goya*, Maypole, Bullfight; 738. *J. C. Cazin*, Evening landscape with Mary Magdalen; 807. *Daubigny*, Spring; 737. *N. Diaz*, Sylvan scene. — On the right: 692. *Courbet*, Mill-dam; 777. *C. Monet*, Argenteuil; 748. *C. Pissaro*, Villas near Paris; *732. *J. F. Millet*, November evening; *705. *H. Fantin-Latour*, Portrait; 694. *C. Monet*, Vétheuil; *744. *A. Sisley*, Snow in spring.

In the following GALLERY IV. and Room V. is the **Collection of Drawings**, consisting of about 26,000 sketches and water-colours by German artists of the 19th cent., among whom we may specify *Bellermann*, *Bleichen*, *Böcklin*, *Carstens*, *Feuerbach*, *Franz-Dreber*, *Genelli*, *Henneberg*, *Ed. Hildebrandt*, *A. Kampf*, *Klinger*, *Knaus*, *F. Krüger*, *Leibl*, *Liebermann*, *Menzel*, *Pfannschmidt*, *Preller*, *Rethel*, *L. Richter*, *Schnorr von Carolsfeld*, *Schwind*, and *Steinle*. Catalogue 2 *M.* Some of the finest specimens are exhibited.

Room VI, to the right of the anteroom, contains (101-116) Sixteen charcoal-drawings of Landscapes from the *Odyssey* by *Fr. Preller*.

4. Friedrich-Strasse. Gendarmen-Markt. Wilhelm-Strasse. Leipziger-Strasse.

To the S. of the Linden lies the **FRIEDRICH-STADT** (p. 47), the most regularly built quarter of Berlin. It is intersected from N. to S. by the *Friedrich-Strasse* (p. 120), by the *Wilhelm-Strasse* farther to the W. (p. 122), and by the *Charlotten-Strasse* and *Markgrafen-Strasse* farther to the E. The **BEHREN-STRASSE** (Pl. R, 22), the first cross-street (running E. and W.), contains many handsome modern buildings, several of which were erected by large banking houses. To the E. of the *Friedrich-Strasse*, on the S. side are Nos. 38-39, the *Dresdner Bank* (p. 60), built by Heim; No. 35, the *Pommersche Hypotheken Aktien-Bank*; and No. 32, the *Berliner Handels-Gesellschaft*, built by Messel. On the opposite side are Nos. 43-44, the *Diskonto-Gesellschaft* (comp. p. 57), built by Heim; and No. 46, the *Berliner Bank*. To the W. of the *Friedrich-Strasse*, Nos. 55-57, on the N. side, is the *Metropol Theatre* (p. 29), built by Fellner & Hellmer, with an auditorium tastefully decorated in the baroque style. The first and second balconies have direct connection with the restaurant, which is concentric with the theatre. Passage to the Linden, see p. 57. On the S. side are No. 13-8, the *Deutsche Bank*, a huge building occupying an entire block; No. 7a,

built by Kayser & Von Groszheim, containing the premises of the *Norddeutsche Grund-Kredit-Bank*; and No. 2, the *Mitteldeutsche Kredit-Bank*, built by Ende & Böckmann.

The **Friedrich-Strasse** (Pl. R, 24-22; G, 22) is the longest street in the inner town. Including the section to the N. of the Linden (p. 162), it measures 2 M. from the former Oranienburg Gate to the former Halle Gate, which lies $1\frac{1}{4}$ M. to the S. of the Linden. The central portion, near the Linden, is flanked on both sides with handsome and substantial business-houses, including the retail premises of several important breweries (comp. p. 10).

At the corner of the Friedrich-Str. and the Behren-Str., and opposite the S. entrance to the Kaiser-Galerie (p. 57), is the building of the *Pschorr Brewery*, built by Kayser & Von Groszheim, and decorated with paintings by M. Koch and Flashar. On the upper floor is *Castan's Panopticum* (p. 29).

Continuing to follow the Friedrich-Str. we come (on the left) to No. 80, the *Restaurant zum Rüdesheimer* (by Grisebach, but later remodelled by Stahn); No. 79, at the corner of the Französische-Str., a fine Renaissance building by Grisebach, the property of the *Baroness von Faber*; and No. 78, the office of the *Germania Life Insurance Co.*, designed by Kayser & Von Groszheim. On the opposite (right) side of the street is No. 172, the retail premises of the *Munich Spaten Brewery* (p. 10), built by Seidl, and decorated with gay mural paintings by Seitz. The *Kaiser-Hôtel*, Nos. 176-178, at the corner of the Jäger-Str., contains a café, the tasteful wine-rooms of the Kaiser-Keller (p. 9), and the Weihenstephan Restaurant (p. 10). Opposite, No. 72, is the *Office of the Hamburg-America Line* (p. 2), in the Moorish style. — No. 180 (on the right), the retail premises of the *Tucher Brewery* (p. 10), by Walther, is externally decorated with mural paintings by Wandrer, representing the Reception of the Margrave Albert Achilles at Nuremberg in 1455. The wall-paintings in the interior depict scenes from old Nuremberg life. — For the continuation of the Friedrich-Str. to the S., see p. 136.

The following buildings to the W. of the Friedrich-Str. are also worthy of notice: Französische-Str. 53, 54, the *A. Schaaflhausen'sche Bankverein*, by Heim; No. 7, the *Hypotheken-Bank in Hamburg*, by Martens; Mauer-Str. 37-41, the offices of the *Nordstern Insurance Co.*, by Kayser & Von Groszheim. — In the Tauben-Str. (Nos. 48-49) is the **Urania** (Pl. R, 22), a popular scientific institution, founded in 1889 in the Exhibition Park (where its observatory still is, see p. 169), and opened on its present site in 1896. It contains experimental laboratories, scientific collections (guide 20 pf.), and a lecture theatre (adm., see p. 39).

To the E. of the Friedrich-Strasse, a few hundred paces from the square by the Opera House (p. 59) and the Linden, is the

***Gendarmen-Markt** (Pl. R, 22), with the Schauspielhaus, the French Church, and the New Church. Though the general effect of the square is somewhat marred by the height of some of the more modern edifices, the three buildings just named form an admirable architectural group, the outline of which is very effective by moonlight. At the N.W. corner, Charlotten-Str. 49, is the old wine-house of *Lutter* (p. 9), with memorial tablets to the actor L. Devrient (d. 1832) and the poet E. Th. A. Hoffmann (d. 1822), who resorted here. *Hoffmann's* and *Heinrich Heine's* (1823) residences, at Nos. 31 and 32 Tauben-Str., to the W. of the square, are marked by inscriptions and relief-portraits.

TRAMWAYS (see p. 15-20) from the crossing of the Französische-Str. and Charlotten-Str. (N.W. corner of the square) to Alexander-Platz (Nos. 60, 61, 73), Charlottenburg (33, 54, 80), Friedrich-Str. Station and Gesundbrunnen (34), Dönhoff-Platz (83, 84), Hackescher Markt and Museum Island (33, 40, 53, 54, 55), Halle Gate (34, 53, 55, 73, 96, 97), Kreuzberg (34, 96, 97), Lützow-Platz (33, 54, 80), Nollendorf-Platz (60, 61), Potsdam Station (33, 40, 54, 60, 61, 80), Rathaus (60, 61, 73), Rixdorf (53, 55), Silesian Station (80), Schloss-Platz (60, 61, 80), Schöneberg (40, 60, 61), Stettin Station (34), Spittelmarkt (83, 84), and Zoological Gardens (33, 80).

The ***Schauspielhaus**, or *Royal Theatre* (Pl. R, 22), was erected by *Schinkel* in 1819-21, to replace the original building which was burned down in 1817. It has a central length of 250 ft., a breadth of 164 ft., and a height of 125 ft., and contains 1120 seats. The skilful application of Greek forms to a modern edifice of several stories and the vigorous articulation render it one of *Schinkel's* finest works; some defects (such as the entrance) are due to the cramping nature of his instructions and to the necessity of using the old walls. Between 1890 and 1893 the whole building was entirely restored, and the exterior, originally of plaster, was faced with freestone. The E. or principal façade is embellished with a portico with six Ionian columns, approached by a prominent flight of steps, flanked by two groups in bronze by *F. Tieck*, representing genii riding on a panther and a lion. The tympanum of the portico contains a group of the Children of Niobe in sandstone, by the same sculptor. The summit of the principal part of the building is crowned with an Apollo in a chariot drawn by two griffins, a group in bronze by *Rauch* and *Tieck*, in the tympanum beneath which are Melpomene and Polyhymnia. On the W. summit of the building, corresponding to the Apollo, is a Pegasus in copper. The large N. tympanum contains the *Triumphal Procession of Bacchus with Ariadne; in the S. tympanum, Orpheus bringing back Eurydice, both by *F. Tieck*. The building contains a fine concert-room, which serves also as a foyer. Performances, see p. 27.

In front of the steps of the theatre a marble **Monument of Schiller**, 19 ft. in height, by *R. Begas*, was unveiled in 1871. The figure of the poet, 9 ft. high, stands on a pedestal adorned with

allegorical figures of lyric and dramatic poetry, historical composition, and philosophy.

To the N. of the theatre is the **French Church**, in which a French sermon is still held every second Sunday. Built between 1701 and 1705, it was partly restored in 1883, but still retains its original insignificant appearance. The **New Church** to the S., known also as the 'German Cathedral' (*Deutscher Dom*), dating from the same period (1701-8), is interesting on account of its pentagonal form, and was cleverly remodelled in 1881-82 by *Von der Hude & Hennicke*. The handsome detached towers covered with domes (230 ft. in height) were added in 1780-85 by *Gontard* at the desire of Frederick II., and still hold their place as one of the most effective architectural designs in the city.

Opposite the *Schauspielhaus* (to the E.), at No. 21 *Jäger-Str.*, is the new building of the *Königliche Seehandlung*, founded in 1772, and now carrying on a banking business. The building at the other corner of the *Jäger-Str.* (No. 47, *Markgrafen-Str.*) is now the seat of the *Oberverwaltungs-Gericht*, and was built in 1781 (probably by *Gontard*) at the orders of Frederick the Great.

The ***Wilhelm-Strasse** (Pl. R, 19, 22; G, 22) forms the W. boundary of the Friedrich-Stadt, and is about $1\frac{1}{4}$ M. long. The N. half of this street is considered the most aristocratic quarter of the city. No. 70, on the right, close to the Linden, is the *British Embassy*. No. 72, on the right, is the *Palace of the late Prince George of Prussia*, built by Gerlach in the reign of Frederick William I., the new façade dating from 1852. Opposite, to the left, No. 67, is *Herr Pringsheim's House*, built by Ebe & Benda in 1873, with a mosaic frieze executed by Salviati in Venice from designs by Anton von Werner. No. 73, on the right, is the house of the *Minister of the Household*, erected in 1734 as a palace for the Count of Schwerin. No. 74 is the *Reichsamt des Innern*, or *Imperial Home Office*, where the German Federal Council meets (comp. p. 173). No. 65, opposite, to the left, is the office of the *Minister of Justice*; No. 64, the *Privy Office for Civil Affairs*, erected by Vohl; and No. 63, the new buildings for the *State Ministry*, the *Offices of the State Lottery*, and the *General-Ordens-Commission*. Then on the right, Nos. 75-76, the *Foreign Office*. No. 77 is the *Imperial Chancellery* and the *Residence of the Chancellor*, originally built about 1738, rebuilt in 1875-76, and occupied by Prince Bismarck till March, 1890. (The Congress of European Powers for the settlement of the Eastern Question in 1878 took place in the large hall in front.) No. 78 is the *Palace of Prince Pless*, designed by the French architect Destailleur in 1872-75 in the style of the period of Louis XIII. — Continuation of the Wilhelm-Strasse to the S., see p. 136.

The WILHELM-PLATZ (Pl. R, 19, 22) is adorned with flower-beds and with **Statues** of six heroes of the three Silesian wars of Frederick the Great: *Schwerin*, who fell, grasping the colours, at Prague in 1757; *Winterfeldt*, Frederick's favourite, who fell at Moys, near Görlitz, in 1757, both by Kiss; *Seydlitz*, the hero of Rossbach, who died in 1773; *Keith*, who fell at Hochkirch in 1758, both by Tassaert (d. 1788); the gallant *Zieten*, who died in 1786; and *Prince Leopold of Anhalt-Dessau*, the victor at Kesselsdorf, who died in 1747, the last two by G. Schadow.

The former marble statues were replaced in 1862 by bronze statues copied from the original figures, with the exception of those of Schwerin and Winterfeldt, who had been inappropriately represented in Roman costume, and are now in the Emperor Frederick Museum (p. 109).

On the N. side of the Wilhelm-Platz, Nos. 8-9, is the *Palace of Prince Frederick Leopold*, erected in 1737 and remodelled by Schinkel in 1827-28. — On the E. side lie the *Kur & Neumärkische Ritterschaftliche Darlehns-Kasse* (No. 6) and the *Kaiserhof* (p. 3), with its principal façade towards the Zieten-Platz. Behind the latter is the **Church of the Trinity** (*Dreifaltigkeits-Kirche*), erected in 1737-39 and enlarged in 1885-86; opposite the door is a bust, by Schaper, of *Schleiermacher* (p. 139), the eminent preacher and theologian, who was pastor here from 1809 until his death in 1834 (memorial tablet on his house, Kanonier-Str. 4). — On the S. side of the Wilhelm-Platz (No. 1) is the *Imperial Treasury* (*Reichs-Schatzamt*).

The VOSS-STRASSE (Pl. R, 19) here diverges to the right. At the corner (No. 1) stands the *Borsig Palace*, a noble structure in the Italian style by Lucae, now the property of the Pfandbrief-Bank ('mortgage bank') of Prussia. The statues on the exterior are by R. Begas, Encke, Hundrieser, and Lessing, and represent Beuth, Borsig, and Schinkel (on the Wilhelm-Str. side), Archimedes, Leonardo da Vinci, James Watt, and Stephenson (on the Voss-Str. side). The extensive block at the opposite corner (No. 35) is the *Ministry of Public Works*, including the *Imperial Office of Railways*. At Nos. 4 & 5 in the Voss-Str. is the *Reichs-Justizamt* ('Imperial Justice Office'), and there are also many handsome private residences in this street.

A little to the S. of the W. end of the Voss-Str. lies the Potsdamer-Platz (p. 126), adjoined on the E. by the site of the old Potsdam Gate and the octagonal LEIPZIGER PLATZ (Pl. R, 19), which is adorned with gardens and statues of *Count Brandenburg* (to the left; d. 1850), the general and statesman, by Hagen, and *Field-Marshal Count Wrangel* (to the right; d. 1877), by Keil. The former was erected in 1862, the latter in 1880. No. 11 in this Platz is the *Ministry of Commerce* (see p. 124); No. 10 the *Palace of Princess Frederick Charles*; Nos. 6-9 the *Ministry of Agri-*

culture, Domains, and Forests; No. 13, on the N. side, is the *Admiralty* (Reichs-Marine-Amt); No. 14 the offices of the *Berlin Tramway Co.* (p. 14); No. 15 *Herr Mosse's House*, built by Ebe and Benda, with a sandstone frieze by Max Klein representing the development of the German genius; and No. 16 the *House of Baron Bleichröder*, designed by Ihne.

From the Leipziger-Platz the busy **Leipziger-Strasse** (Pl. R, 19, 22), about 1 M. in length, crosses the Friedrich-Str. and runs E. to the Spittel-Markt. It is perhaps the chief artery of traffic in Berlin (numerous tramways to the West End; see p. 126), and excels even the Friedrich-Str. in the number of its handsome commercial buildings, most of which are in the Renaissance style. The visitor is advised to inspect this street in the evening, when the shop-windows are brilliantly lighted.

No. 12, on the right, is the *Ministry of Commerce and Industry*, on the groundfloor of which is the attractive dépôt of the Royal Porcelain Manufactory (p. 181), which may be visited at any hour. — Adjacent (Nos. 3-4) are the new Herrenhaus and (No. 5) the *War Office*.

The **Herrenhaus**, or *Upper Chamber of the Prussian Diet*, a handsome edifice in the Italian style by *F. Schulze*, was opened in 1904. It is connected with the new House of Representatives (p. 137), and encloses a spacious fore-court, on either side of which are dwellings for the presidents of the two chambers. The sandstone façade is decorated with sculptures, for which *O. Lessing* supplied the models; the pediment, supported by six columns, contains a representation of Borussia with the various ministries; on the attic are figures of the working and military class. The ten allegorical figures on the wings are from designs by *Pfannschmidt, Dennert, Meisen, Uechtritz, and Calandrelli*. In the vestibule is a bronze group by Uechtritz, representing the 'Crown as the safeguard of Peace'. The house has seats for 218 members. Admission, see p. 37.

Nos. 132-135, on the left side of the street, is **Wertheim's Emporium*, erected by Messel in 1897-1904, an excellent type of the modern German warehouse (comp. p. 51). The façade of the building, which covers about 18,000 sq. yds., is 590 ft. long and consists of granite pillars ornamented with metal work, from which projects a limestone colonnade, with plastic embellishments by Rauch, Vogel, and Westphal. The interior well repays a visit; visitors need not make any purchase. The E. glass-covered hall contains a statue of Industry by Manze l. Refreshment Bar. — At No. 124, at the corner of the Wilhelm-Str., is the office of the *New York Mutual Insurance Co.*, built in 1885-86 by Kayser & Von Grossheim, with mosaics of six great towns.

At the corner of the Mauer-Str. is the **Reichs-Postamt**, or

Office of the Postmaster General (Pl. R, 22), a handsome edifice in the Italian style, erected in 1871-73 and enlarged in 1893-98. — In the corner-wing, above which rises a group of giants holding aloft the terrestrial globe, is the —

***Imperial Postal Museum**, containing a collection of objects illustrating the development of postal and other means of communication. The various rooms open off an inner court, which is decorated with sculptures. Above the entrance is a bust of Emp. William II., flanked by figures of Industry and Peace, by K. Begas. In side niches are figures of Science and Traffic, by Wenck. Above are six realistic bronze figures representing different methods of communication. In the centre is a marble statue of *H. von Stephan*, the postmaster-general (d. 1897; comp. p. 138). Adm., see p. 38. A label is attached to each exhibit.

GROUND FLOOR. In the rooms round the inner court are models of German *Post Offices*. Rooms 4 and 5, on the left, contain letter-boxes, signs, etc. Traversing these, we reach the **Historical Department*, containing pictures, casts, and models representing the systems of communication adopted by the ancients and in the middle ages, as well as the postal system of the 16-18th centuries. The entrance wall of Room 6 is devoted to the ancients. Room 7. German and Scandinavian objects, including Germanic bronze chariots, reconstruction of a Scandinavian chariot copied from fragments found in the Dejberg morass, viking's ship, plank roads, etc. Model of the *Santa Maria*, the vessel in which Columbus made his voyage of 1492. On the walls are miniatures illustrating the methods of writing and forwarding messages and letters during the middle ages; by the window, writing materials, wax tablets, and 15th cent. letters. On the window-wall of Room 6 are letters, newspapers and pictures of the 16-18th centuries; postman's bag of the time of the Thirty Years' War; autograph postal decrees of Frederick William I. and Frederick the Great; models of travelling carriages. — The remaining rooms illustrate the *German Postal System of the 19th Century*. Models of vehicles, (beyond the staircase) model of the locomotive '*Feuer-Ross*' of the Fürth-Nuremberg railway, the first opened (1835) in Germany, postman of the Spreewald, railway postal service, postal uniforms. Room 14. Military post. Room 15. Selections from the collection of *Postage Stamps*, one of the largest in the world.

FIRST FLOOR. Adjoining the staircase are reminiscences of Stephan (see above). To the left is the interesting series of exhibits illustrating **Foreign Postal Systems*. The following may be mentioned: apparatus for collecting the mail-bags in transit by English trains, models and figures from Russia. Beyond the central room (adorned with stained glass), to the right, models of steamboats; to the left, the very complete *Telegraphic Collection*, beginning with optical telegraphs.

SECOND FLOOR. To the left of the staircase: *Submarine Telegraphy* (cable-laying steamers), and finally the building of telegraph and telephone lines (destruction of the poles by woodpeckers; effect of lightning on the apparatus, etc.). In the *Record Office*, which is used for periodical exhibitions, copies and originals of old maps and atlases are at present on view. — We now return to the staircase, to the right of which is the *Telephonic Collection* (including various devices for changing or reversing the current). In the end room are exhibits connected with the pneumatic post, phonography, Röntgen rays, wireless telegraphy, etc.

The *Bethlehems-Kirche*, to the right in the Mauer-Str., was built in 1735-37 by order of Frederick William I. for exiled Bohemian Lutherans.

Continuing eastwards along the Leipziger-Str., we come to the office of the *New York Equitable Insurance Co.*, a building by Schäfer, standing at the corner of the Friedrich-Str. The traffic at this point is very great, especially from 5 to 8 p.m. — The intersection of the Leipziger-Str. and Charlotten-Str. (p. 138) is one of the centres of the tramway system.

TRAMWAYS (pp. 15-20): Nos. 9, 34, 53, 54, 55, 66-69, 71, 72, 73, 83, 84, 87, 88, 91, 92, 95, 96, 97.

At No. 43, on the right side of the Leipziger-Str. and at the corner of the Markgrafen-Str., is the silk warehouse of *Michels & Co.*, an interesting brick building by Grisebach, with ornaments on a gold ground. — Nos. 46-49 form *Tietz's Warehouse*, erected in 1900 from designs by Sehring and Lachmann, covering over 6500 sq. yds. of ground, and extending to the Krausen-Str., with imposing show windows and mural sculptures and surmounted with a glass globe 15 ft. in diameter (comp. p. 32). — Beyond the Jerusalemer-Str. the Leipziger-Str. traverses the Dönhoff-Platz and, passing through the *Leipziger Kolonnaden* (built in 1776 by Gontard), ends at the Spittel-Markt (p. 142).

In the DÖNHÖFF-PLATZ (Pl. R, 22, 25) is a bronze **Statue of Baron vom Stein** (1757-1831), by *Schievelbein*, completed by *Hagen*. On the pedestal are allegorical figures and reliefs from the life of the famous Prussian minister.

TRAMWAYS (pp. 15-22) run from the Dönhoff-Platz (94, P, R) to the Brandenburg Gate (9, 13), the Lehrte Station, Moabit (9, 12, 13), the Friedrich-Str. Station (12, 13), Gesundbrunnen (38, 39), the Alexander-Platz (62, 63, 64, 66-69, 71, 72), the Silesian Station (9, 78), the Görlitz Station (12, 13, 91, 92, 94), Rixdorf (94), the Halle Gate (38, 39, 64), Kreuzberg (38), the Anhalt Station (63), Schöneberg (68, 69, 71, 72, 87, 88), the Zoological Garden (64, P, R), Charlottenburg (P, R), the Gendarmen-Markt (83, 84), the Hackescher Markt (38, 39), the Lützow-Platz (63, 66, 67, 78, P, R), the Museum Island (39), the Nollendorf-Platz (64, 91, 92), the Opern-Platz (12, 13, 39), the Potsdam Station (9, 66-69, 71, 72, 78, 87, 88, 91, 92, P, R), the Rathaus (38, 62, 63, 64, 66-69, 71, 72), and the Schloss-Platz (63).

5. Ethnographical Museum and Museum of Industrial Art.

The somewhat contracted POTSDAMER-PLATZ (Pl. R, 19; comp. p. 123) is apt to be congested by the enormously developed traffic to the S.-W. quarters of the city.

TRAMWAYS (pp. 15-22) run hence to the Brandenburg Gate (1, 7, 9, 14, 15, 23, 24, 51, 52, 56), the Gendarmen-Markt (33, 40, 54, 60, 61, 80), Gesundbrunnen (23, 33), the Hackescher Markt (33, 40, 52, 54, 56), the Lützow-Platz (33, 52, 54, 66, 67, 78, 80, P, R), the Neues Tor (51), the Rathaus (60, 61, 66-69, 71, 72), the Schloss-Platz (60, 61, 80), Lehrte Station, Moabit (7, 9, 14, 15, 23, 24), the Stettin Station (51), the Museum Island and the Opern-Platz (39, 40, 54), the Alexander-Platz (60, 61, 66-69, 71, 72), the Spittel-Markt (9, 66-69, 71, 72, 78, 87, 88, 91, 92), the Silesian Station (1, 9, 78, 80), Rixdorf (7, 15), and Schöneberg (23, 24, 40, 51, 56, 60, 61, 68, 69, 71, 72,

87, 88). — Charlottenburg, the Görlitz Station, Halle Gate, Nollendorf-Platz, and the Zoological Garden are more conveniently reached by the Elevated Railway (see below). — In the neighbouring Link-Str. (see below) is the terminus of the tramways to Friedenau, Grunewald, Schmargendorf, Steglitz, and Wilmersdorf (see p. 183).

The Potsdamer-Platz, on the right side of which rise the *Palast-Hôtel* and the *Hôtel Bellevue*, is traversed by the *Königgrätzer-Strasse* (see below). The shady *Bellevue-Strasse* (p. 175), leading off to the right to the Tiergarten, contains at No. 3 the *Künstler-Haus* (Pl. R, 19), erected in 1898 by Hoffacker for the Society of Berlin Artists, which was founded in 1841 (exhibitions, see p. 30).

The bulk of the traffic to *Schöneberg* (comp. p. 140) runs to the E. through the *POTSDAMER-STRASSE*, formerly a centre of the fashionable West End quarter, but now a busy commercial thoroughfare. Among the monumental buildings recently erected here, the *Walther Houses* are prominent by their solid execution: on the right, No. 10-11, *Alt-Bayern* (p. 10), built of basaltic lava, and on the left, No. 127-28, the *Roland-Haus* (p. 9), in red sandstone, both with handsome courts and sculptural adornments. Beyond the *Potsdam & Victoria Bridge* (p. 179) the *Potsdamer-Strasse* intersects the *Schöneberg* suburb as far as *Schöneberg* (p. 141).

In the Link-Str., which diverges to the S. from the *Potsdamer-Str.* not far from the *Potsdamer-Platz*, a memorial tablet at No. 7, marks the house in which *Jacob* (1785-1863) and *Wilhelm* (1786-1859) *Grimm*, the founders of Germanic philology, lived and died.

To the S. in the *Potsdamer-Platz* is the *Potsdam Station* (Pl. G, 19), erected in 1870-72, combined with the *Ringbahn* and *Wannsee Stations* (comp. p. 187). To the left, near the approach from the *Königgrätzer-Str.*, are the steps leading down to the underground station of the Elevated Railway (p. 14). Tramways, see above.

The district to the S.E. of the *Potsdam Station*, to the right of the *KÖNIGGRÄTZER-STRASSE*, which leads to the Halle Gate, was a favourite residential quarter, much affected by officials, about the middle of the 19th cent., when it was popularly known as the 'Privy Councillors' Quarter'. Now, however, many of the houses are let out in furnished apartments. — At Nos. 4-5 in the *Dessauer-Str.* is the *Post-Zeitungs-Amt.* In the *Bernburger-Str.* (No. 22) is the *Philharmonie* (Pl. G, 7; p. 29), rebuilt in 1888 by Schwechten. The *Beethoven-Saal*, in connection with the *Philharmonie*, is entered from No. 32 *Köthener-Strasse*. The office of the *Siemens-Schuckert Electric Co.* is at *Askanischer-Platz* No. 3.

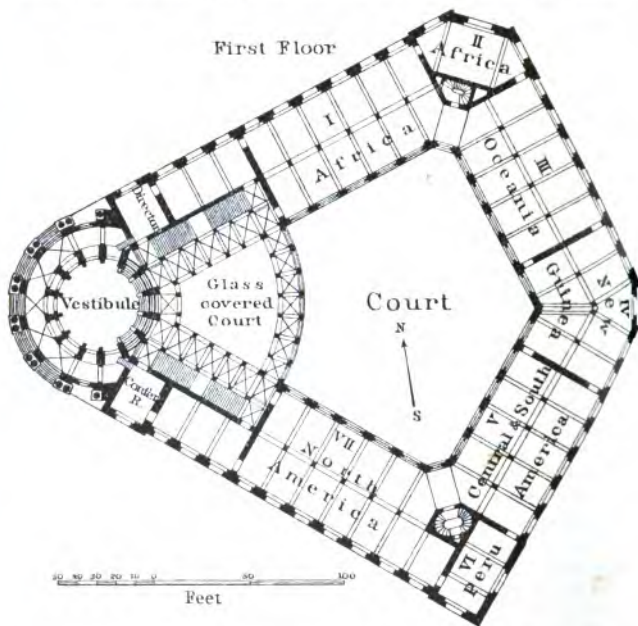
On the *Landwehr Canal* (Pl. G, 19, 20), farther to the S.W., are the *Berlin Railway Administrative Offices*, *Schöneberger Ufer* 1-4, completed in 1895; and, on the *Tempelhofer Ufer*, at the corner of the *Trebbiner-Str.*, the *Central Junction of the Electric Elevated Railway* (p. 14), in which the transition from the lower to the upper level is made.

The *Anhalt Station* (Pl. G, 19), in the *Askanischer-Platz*, is a handsome brick building erected by *Schwechten* in 1875-80. The main hall is 115 ft. in height and as broad as the *Linden* (200 ft.).

TRAMWAYS (pp. 15-18): Nos. 1, 7, 14, 15, 63, 93.

The PRINZ-ALBRECHT-STRASSE (Pl. G, 19, 22) diverges to the E. from the Königgrätzer-Str. between the Potsdam and Anhalt Stations. At the corner on the right is the —

***Ethnographical Museum** (*Museum für Völkerkunde*; Pl. G, 19), designed by *Ende* and opened in 1886, the main entrance to which is in the semicircular structure on the E. side. On the groundfloor are the Prehistoric Collections (director, *Dr. Voss*) and Schliemann's Trojan Collections; the two upper floors are devoted to the Ethnographical Collections, which rival in extent and



scientific value those in the British Museum. — Adm. see p. 37; the official guide (1904; 50 pf.) is not clearly arranged. As the collections are constantly being added to and the arrangement of the exhibits altered, visitors are referred to the directing arrows and instructions on the door-posts of the rooms and to the labels attached to the various objects.

Court. — The Vestibule, the ceiling of which is adorned with a mosaic of the Zodiac, and the adjoining glass-covered Court, which is surrounded by galleries, contain the larger objects. In the vestibule is a colossal Buddha from Japan. In the court are numerous sculptures in stone from Mexico and Central America; near the entrance, antiquities (gold objects) from Columbia; opposite the entrance, a plaster cast, 33 ft. in height, of the eastern door of the great tope of Sanchi in Central India, dating from the 3rd cent. B. C., and adorned with reliefs from Indian mythology and history; to the left and right are two Indian totem poles from Canada, and on the right the chariot of a god from Orissa in S. India, and a plaster cast of a monolithic gateway in Bolivia. In the corridors at the sides are large dug-out canoes.

Ground Floor. — To the left of the vestibule are the *Prehistoric Collections*. The **ANTEROOM** contains the European antiquities, with the exception of those of German origin, which occupy Rooms I-IV. The gold and silver objects in R. II, the tombs of the later stone age, found near Merseburg, in R. III, and the objects taken from the burial-ground near Reichenhall (5-7th cent. A. D.) in R. IV are of special interest.

Room V, partly belonging to the ethnographical department, contains the **Peruvian Antiquities* collected by Prof. Bässler (see also R. VI on the first floor; p. 130). At the end of the room are collections from *Persia, Turkestan, and Siberia*.

The rooms to the right of the court contain the **Schliemann Collections*, presented by the distinguished discoverer (d. 1890) to the German Empire. Most of the objects were excavated in 1871-82 on the site of ancient Troy, including the famous series of gold articles, formerly called the 'Treasure of Priam' (in the 2nd Room). In Oct. 1905, this collection will be transferred to the upper floor of the Old Museum (p. 75).

First Floor. — The Corridor contains antiquities from *Southern Peru and Argentina* and objects from *German New Guinea*. — Proceeding to the left, we enter —

Room I. Africa. The collections here are only partially arranged in geographical order. Close to the door is a **Collection of Bronze Objects from Benin*, representing a part of those obtained by the British in the West African expedition of 1897: heads of negroes; reliefs of negroes in armour; chiefs with their retinues, and white warriors (probably dating from the 16th or 17th cent.); animals of various kinds, etc. The execution of these objects evidences a command of technique and an acquaintance with art hitherto unheard of among the negro races. They should be compared with the rough carvings in Cabinet 22 (to the left) and with the brass ornaments from Ashantee in Cabinet 263 (to the right of the entrance to R. III).

Room II. Further collections from the *East Coast of Africa*

Room III. *Oceania*. This collection is the most complete in existence, and contains objects from the time of Cook's (d. 1779) voyages onwards. Near the entrance: *New Zealand*; on the back wall are old carvings. — To the right: *Polynesia* (Tahiti, Hawaii, Samoa, etc.). On these islands metal vessels, bows and arrows, woven cloth, and pottery are unknown, their place being taken by clubs (Cab. 64), plaited mats and stuffs made from the fibres of the paper mulberry-tree (Cab. 58 & 64), and wooden utensils and calabashes made from bottle-gourds (Cab. 59). — *Micronesia* (Caroline and Marshall Islands, etc.). The weapons studded with sharks' teeth (comp. R. IV) and the native armour of cocoanut fibre should be noticed. — To the left: *New Holland* and *Melanesia* (the chain of islands stretching from New Guinea to New Caledonia). In Cabs. 81, 55, and 53 are carved boards and masks, and costumes of the Duk-Duk secret society of the *Bismarck Archipelago*, made of tufts of leaves. Cabs. 70 & 71 contain carved clubs shaped like the old flint-muskets in use at the time of the discovery of the islands, glazed utensils (the only ones found in the South Sea), and objects used at cannibal feasts, from the *Fiji Islands*.

Room IV. *New Guinea*, especially *Kaiser Wilhelm's Land*

Room V. *Central and South America*. Against the front wall is a desk-case with ancient gold articles discovered in Peru and Mexico. — To the right: *South American Indians*, including curiosities from *Gran Chaco* (feather ornaments) and the upper *Xingu* in Central Brazil. — The rest of the room is devoted to antiquities and relics of the extinct civilised nations of America, from *Mexico*, *Yucatan*, and *Peru*, the last being especially valuable. The table case near the exit contains Mexican turquoise mosaics and calendar stones.

Room VI. Large collection of **Peruvian Antiquities* from the ancient burial-ground of Ancon, to the N. of Lima: unwrapped mummies, etc. Comp. R. V on the groundfloor (p. 129).

Room VII. *North America*. On each side of the door are models of the fortress-like dwellings of the *Pueblo Indians*. To the left some more antiquities from *Central* and *South America* (see R. V). The remaining cabinets contain objects from *North* and *West America*, collected in 1881-83 by Captain Jacobsen (including numerous dancing-masks, and carved figures of the *Kwakiutl* tribe) below the windows to the left, paintings by *Sioux-Indians*.

Second Floor. — Room I. (1.) *Collections from Hindustan* begun in 1874-1876: models of various native types; products of tropical plants. To the left, theatrical costumes (also in the anteroom), wood-carvings (Cabs. 12 & 13, and by Cab. 10a); to the right miniatures (in front of Cab. 22), embroidery (Cab. 24)

Græco-Buddhist sculptures (to the right in the centre). — Room II. *Himalaya and Bramapootra Districts.*

Room III. *Indo-China*: in front and to the right, *Burma*, to the right the *Nicobar* and *Andaman Islands*, at the back *Malacca*, and to the left, *Siam* and the *Eastern Islands*. Front wall: tiles with reliefs of mythological scenes, from *Pagân*, the capital of the early Burmese kings, destroyed in the 13th century. On the right, objects relating to the cult of Buddhism as practised in S. Asia. Behind, models of Malayan boats. On the left, figures for galanty shows (comp. the shadow-pantomimes in the windows) from *Siam*.

Room IV. *Indonesia*, or *Malay Archipelago*, originally affected by the civilization of Hindustan. To the left, *Sumatra* and *Borneo*; behind, *Java*, which was the chief centre of the Indian influence until 1478 when Islam was introduced. To the right are the *E. Malay Islands*. — Costume - figures of head-hunters of Borneo (Cab. 69 & 71); old Javanese carvings; Javanese shadow-plays (scenes from the ancient heroic myths) and puppet shows. Tutelary deities of villages; ancestral figures, and mataka-figures or magic amulets against thieves (Cab. 88).

Room V. *Indonesia* (continued). Most of the exhibits here have been collected from *Timor*, the *Moluccas* (to the right), *Celebes*, the *Sulu Islands*, and the *Philippine Islands* (to the left). — On the right at the back a space is partitioned off in which the races are represented which form a transition to those of Eastern Asia: the *Mongols*, *Buriats*, and *Kalmucks*; Lamaism as practised in *Tibet*, the chief seat of this N. form of Buddhism.

Room VI. Fishing in *China* and *Japan*.

Room VII. *China* (in the first part of the room). Numerous model figures. Fine collection of objects illustrating the Chinese religion (Lamaism and Foism practised in the S. and centre of the country, but more especially Taoism, the religion of the people); figures of gods and genii (to the left, large Taoistic collection), paintings from temples, altar utensils; model of a temple to a town god (to the right). Wearing apparel (Cab. 145, women's clothing and models of feet crippled by compression), pottery and porcelain, and valuable carvings. — *Japan* (at the end of the room). Numerous idols. To the right, interesting paintings; those in Desk-Case 181 (by the window) relate to foreign countries. In Cab. 178 are masks for religious operas; on the back wall, gala costumes.

Room VIII. *Japan* (continued). Objects in lacquer and instruments of war. Farther on are objects from the *Riu-Kiu* or *Loo-Choo Islands* and from *Korea*. — We return through R. VII to the staircase, where are several relics of the *Ainos*, the aboriginal inhabitants of Japan, and Japanese paintings.

Several rooms on the third floor (not yet open) contain additional

exhibits from Africa, China (burial-customs), and North America (negro races).

In the Prinz Albrecht-Str., farther on, to the right, is the —

****Museum of Industrial Art** (Pl. G, 19), founded in 1867, a very extensive and valuable collection of the products of many different countries, both ancient and modern. The handsome building, opened in 1881, was designed in the Hellenic Renaissance style by *Gropius & Schmieden*, with effective façades in cut-stone and terracotta. The mosaics, executed in Venice from designs by *Ewald* and *Geleschap*, represent the principal epochs in the history of civilisation typified by large single figures. At the sides of the flight of steps ascending to the door are sandstone statues of Peter Vischer and Holbein, by *Sussmann-Hellborn*. — Admission, see p. 38. Director, Prof. *J. Lessing*. Official catalogue (1902), 50 pf.

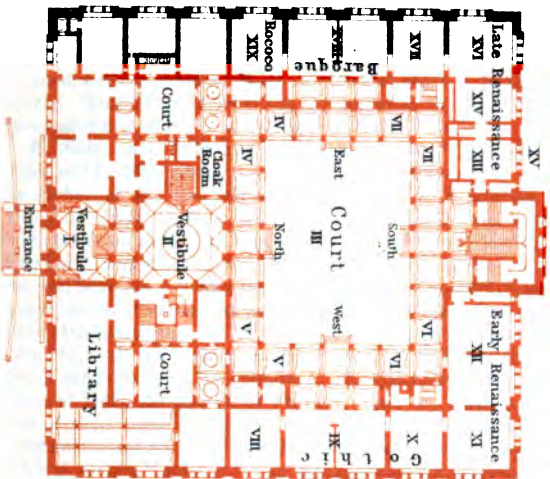
Ground Floor. — In the VESTIBULE (Pl. I) is a high-altar from a Mannheim church (ca. 1760), and the bow of a Venetian state-galley (16th cent.). — We pass hence through a second Hall (Pl. II) and enter the glass-covered COURT (Pl. III), which is used for exhibition purposes. Above, below the glass-roof, is a rich frieze by *Geyer* and *Hundrieser*, representing a procession of the nations most distinguished in industrial art, saluting Borussia. The lower arcade (Pl. IV-VII) contains objects in wrought iron and Renaissance furniture (cabinets, chests, caskets, etc.).

The rooms round the court contain furniture and domestic equipments arranged in chronological order. Nearly all the rooms contain fine stained-glass windows of the 13-16th centuries.

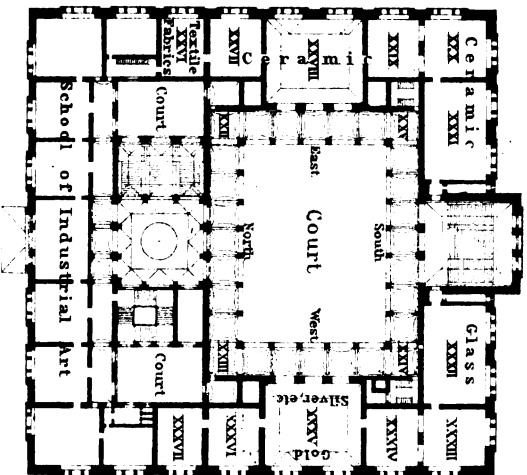
W. Side. Room VIII (beyond R. IX, to the right): Chinese, Japanese, and Indian lacquer articles. — R. IX. Domestic furniture in the Gothic style, chiefly cabinets and chests of simple construction, adorned with carving and metal work. Gothic tapestry. Cabinets 116 & 117 contain a highly valuable *Collection of carved and painted caskets of the Gothic period; Cab. 120, objects in cut leather, including a beautiful octagonal *Box of the 14th cent., from Bâle, with representations of love-scenes; Cab. 105, Mediæval bronzes; Cab. 115, Early mediæval and oriental ivory carvings. — R. X. Ecclesiastical objects (chiefly Gothic). Wall 100, *Flemish tapestry with gold threads (15th cent.). In the cabinets: mediæval works in metal (chiefly ecclesiastical), enamels from the Lower Rhine and Limoges (11-13th cent.), crosses, censers, and ewers. — R. XI. Tapestry and furniture of the early Renaissance, mainly from Burgundy and the Lower Rhine. In the Window-Frames 95 and 96 and in Cab. 97 is an admirable collection of boxwood carvings, mostly goldsmiths' models. Adjacent, *Ribbon-weavers' frame carved in boxwood (Nuremberg; ca. 1550); in the middle, top of a table painted by H. S. Beham in 1534 (copy of the original in the Louvre).

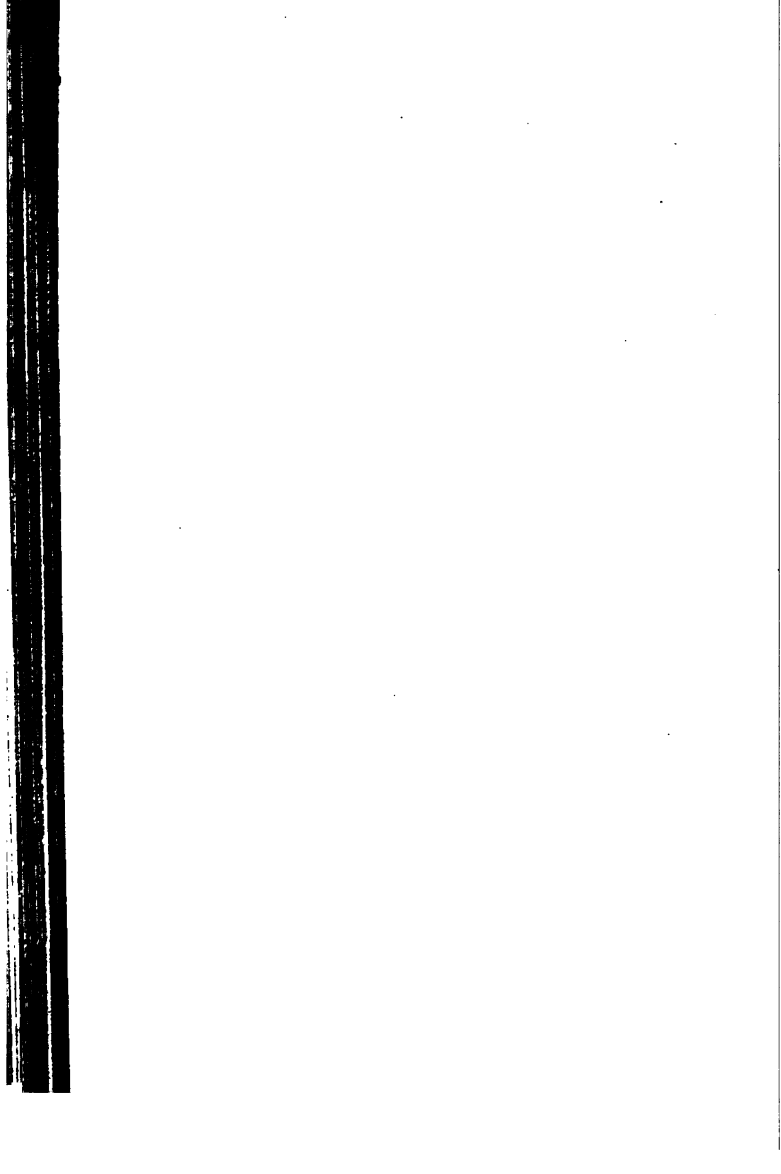
MUSEUM OF INDUSTRIAL ART

Ground Floor



First Floor





Wall 94, *Chamber organ, beautifully carved (Flanders; ca. 1530). — R. XII. Lid of a casket (16th cent.); furniture, picture-frames, and candelabra of the Italian Renaissance. Wall 66, Carved Spanish boxwood writing-cabinet. Wall 72, *Bridal chest from the Palazzo Strozzi. Wall 74, Seat from the synagogue of Siena; *Chests with representations of Niobe and Neptune (Ital.; 16th cent.).

E. Side. RR. XIII and XIV contain the *Panelling of two rooms of the 16th century (the original furniture was different). The richer of the two, elaborately adorned with intarsia and enclosing an old stove, is from the château of Haldenstein, near Coire, and dates from 1548. The other, from the château of Höllich, near Würzburg, was made about 1570, and comprises a fine ceiling with armorial bearings. — Between these rooms is a space arranged as a chapel, with altar-screens dating from 1500 and glass-paintings of the 14th century. — R. XV (above). Collection of mosaics, basket-work, etc. — R. XVI. German and French inlaid Renaissance furniture of the 16th and 17th centuries. Musical instruments. Wall 55, Spinnet of Duke Alfonso II. of Ferrara. Cab. 60: Objects in amber, most of them made at Dantsic. Cab. 65: Musical instruments and backgammon-boards. — R. XVII. Furniture of the 17th cent., chiefly of Dutch origin. Tapestry. The cabinets contain objects carved or turned in ivory, mother-of-pearl, coco-nuts, ostrich eggs, etc. — R. XVIII. Baroque furniture of the 17th and 18th cent. from various countries; artistic cabinets; picture-frames. Niche 41, Specimens of Oriental wood-carving. Wall 45, *Pedestal table of boxwood (French; ca. 1720); in the centre, body of a state carriage (18th cent.). — R. XIX. Rococo furniture. Wall 35, Carved and gilded panels from the palace chapel at Versailles (ca. 1720). Wall 37, Clock and corner cabinet from Liège (ca. 1750). In the centre: French writing table with bronze mounts. — R. XIXa. French works of the end of the 18th century; objects in the German rococo style. In glass-cases, **Furniture from the boudoir of Queen Marie Antoinette at Versailles; opposite, *Bureau by Riesener. — R. XX. *Room with paintings and carved panelling (Paris; ca. 1710).

The STAIRCASE is adorned with stained glass windows representing the Emperor and Empress Frederick, who founded the museum, from designs by *E. Ewald*. We ascend by the staircase on the N. side.

First Floor. — Collections arranged in technical groups, including pottery, glass, metal-work, leather, and textile fabrics. In the GALLERY, on the right, is a selection of textile fabrics and embroideries (comp. p. 136). The cases between the pilasters contain modern French medallions and plaquettes by **Roty* and others, New Year's cards of thin iron, etc.; then, small articles of domestic use, such as knives, forks, spoons, combs, fans, cake-moulds, and the like, many of them elaborately carved and ornamented. — In

front, to the left: Bookbindings and other leather-work of the 15-19th centuries. — Behind, to the left: Oriental, Hispano-Moorish, and Italian majolica tiles and pottery, and Persian and Turkish fayence. Behind, to the right: *Collection of Chinese and Japanese porcelain and pottery (in one cabinet Chinese porcelain of the 18th cent. with paintings from European engravings). Between the pillars, magnificent enamelled vases and incense bowls from China. — On the W. side is a collection of *Ornaments, in geographical and chronological order: Cabinet 420, Eglomisé work (painting under glass); Cab. 429, mediæval ornaments (ca. 1400), discovered near Pritzwalk in Brandenburg.

West Side. R. XXXVII (beyond RR. XXXV and XXXVI, to the right) contains a ceiling by Schlüter (1701), and is used for varying exhibitions, especially of recent acquisitions. — R. XXXVI. Oriental works in metal from China, Japan, India, and Persia. Wall 387, Excellent Chinese representation of a park and summer-house (17th cent.). Wall 390, Indian narghileh. Cab. 392, 394, & 395, *Chinese and Japanese enamels. — R. XXXV. **Objects in the precious metals. N. half of the room: Cab. 361 (left), German silver ware of the 17-18th centuries. By the left wall are two 'Muscovite' cabinets. Cab. 380 (right), *Church-plate from St. Dionysius at Enger, the earliest pieces dating from the time of Duke Wittekind. Cab. 377, **'Lüneburger Ratssilberzeug', a fine service of 36 pieces of plate of the 15-16th cent., purchased in 1874 for 33,000 l. Adjoining is the *'Pommersche Kunstschränk', an exquisite cabinet made in 1617 for Philip II., Duke of Pomerania. Its contents are in Cab. 382 and Desk-Case 368, and the whole forms a splendid testimony to the skill of the goldsmiths of Augsburg. Cabs. 372 and 373 contain *German silver ware of the Renaissance, including specimens of the celebrated goldsmiths Chr. Jamnitzer, J. Silber, H. Petzold, and P. Göttlich. Cab. 370 & 371, Reproductions of German plate, especially (in Cab. 370) of the work of Eisenhoit. The windows contain stained glass from Switzerland. — R. XXXIV. Magnificent carved wood ceiling (ca. 1560), from a palace in Fano. Works in bronze. Wall 348, Italian *Doorknockers. *Painted enamels from Limoges (15-17th cent.), including several specimens of great beauty and rarity. The earliest and rarest pieces are in Cab. 353. Cab. 346 & 347, Clocks and mathematical instruments. — R. XXXIII. Works in copper, tin, and brass; German plaquettes in lead and bronze. Cab. 337, Tin platters by Briot and Enderlein. *Stained-glass window from Nuremberg, probably designed by Albrecht Dürer (1508). — R. XXXII. Collection of glass, one of the most complete departments in the museum. Venetian glass. Cab. 324, *Two enamelled glasses of the end of the 15th cent. (Venice). Among the German glass may be specified the so-called *'Schaper Glasses' in Cab. 316. The Bohemian cut glass in Cab. 317 and 321 also deserves notice. Cab. 320,

Ruby and spun glass. Cabs. 318 and 319 contain an almost unique collection of *Chinese glass. Cabs. 314 and 315. Antique Roman glass; glass vessels with enamel painting; painted German glass.

East Side. R. XXXI. Porcelain (chiefly German). In front: Dresden porcelain, including (Cab. 267) specimens of the first efforts of Böttger (1710). Left wall: Cab. 269, Some pieces of the celebrated *Swan Service of Count Brühl. Cabs. 258, 260, 261, Berlin. Cab. 268, Sèvres. — R. XXX. German stoneware. Cab. 249, Palissy and 'Hirsvogel' ware. Cab. 252, Franconian stoneware; coffee-pots from Bunzlau. Cab. 251, *Stoneware from Siegburg. Cab. 247, Moulds and stamps for earthenware, found in old Rhenish potteries. Cab. 253, Stoneware from Nassau, Raeren (near Eupen), and Cologne. Cab. 245, Wedgwood pottery. *Tapestry and stained glass. — R. XXIX. Fayence of the 17-18th cent. from Holland (Delft), Germany, Sweden, etc. — R. XXVIII contains the *Collection of Italian Majolica, one of the most extensive of the kind in the world. The art of majolica-painting enjoyed its highest development in 1480-1540, and also flourished at Urbino in the reign of Duke Guidobaldo II. (1538-74). Engravings and woodcuts were the favourite patterns of the painters. The chief manufactories were at Caffagiolo near Florence (Cab. 217), Faenza (Cabs. 221, 222), *Gubbio (celebrated for its gold and ruby tints; Cab. 220), and Urbino (Cabs. 213, 219, 223, 225). At a later period majolica was also made at Castelli (Cab. 224). The Hispano-Moorish majolica with its golden lustre, in Cab. 227 (which contains also parts of a vase from the Alhambra), and the majolica from Deruta in Umbria with an opalescent sheen like mother-of-pearl (Cab. 226) should be noticed. Cabs. 212 and 218 contain fayence from France (Moustiers, Rouen, etc.), Spain, and N. Italy (17-18th cent.). — R. XXVII contains a selection (frequently changed) of textile fabrics. The main collection of *Textile Fabrics is, however, in two adjoining rooms, and is shown only to students of this branch of industrial art, who obtain admittance by ringing the bell at the door. The collection is the most complete in existence, especially as regards the exceedingly rare mediæval fabrics, which, however, are only of technical interest. Needlework of every kind, period, and country is here represented, as also tapestry and wall-papers.

Basement (closed on Sundays). To the W.: Stoves, models of stoves, stove-tiles; flooring-tiles of the 14-17th centuries. Rustic pottery. To the right is a collection of decorative plaster-casts, extending from antiquity to the 18th century.

The Museum possesses a valuable *Library and Collection of Ornamental Engravings* (director, Dr. Jessen), of which special catalogues are issued.

The *Library of Costumes* (30,000 plates and 10,000 vols.), collected by Baron von Lipperheide and presented to the state in 1898, is also in the care of the museum (keeper, Dr. Döge). It is stored at Flottwell-

Str. 4 (3rd floor), where it may be consulted, by students only, on week-days 10-1 (on Tues. and Frid. also 6-8 p.m.).

The extensive new building which has been erected for a *School* (director, Prof. Ewald) in connection with the museum stands close by.

Opposite the Museum on the left side of the Prinz-Albrecht-Strasse rises the —

Abgeordnetenhaus, or *Prussian Chamber of Deputies* (Pl. G, 19), a handsome Renaissance edifice by *F. Schulze*, erected in 1893-98, with allegorical statues on the exterior by *O. Lessing*. In the entrance hall are four bronze figures by *Stark*. The large session hall, the walls of which are adorned with views of twelve towns by *M. Koch*, *K. Lessing*, *Günther-Naumburg*, and *Schirm*, contains seats for 433 deputies. Adm., see p. 36. — The building is connected with the Herrenhaus or Upper Chamber of the Diet (see p. 124) by means of a passage at the back, which leads through an intermediate building for government representatives (containing a handsome chamber for cabinet meetings, by *Messel*).

6. The South Friedrichstadt. Kreuzberg. Schöneberg Quarter.

The S. half of the Friedrichstadt (p. 120) is duller and less interesting than the N. half. Most of the principal streets converge on the Belle-Alliance-Platz, either directly, as the Friedrich-Strasse and Wilhelm-Strasse, or through the Linden-Strasse (see p. 145).

In the S. part of the WILHELM-STRASSE, Nos. 92-93, is the *Architects' Union* (*Architektenhaus*; Pl. R, G, 22), the headquarters of numerous societies, built by Ende & Böckmann in 1875-76. The hall is adorned with frescoes by *Prell*, representing the history of architecture. Restaurant, see p. 10. — No. 102 is the *Palace of Prince Albert*, erected in 1737-39, and remodelled by *Schinkel* in 1833. An arcade leads from the court of the palace to the street.

At No. 90 in the Zimmer-Strasse, between the Wilhelm-Str. and Friedrich-Str., is the *Public Market No. III* (Pl. R, 22), in which are temporarily accommodated the greater part of the *Municipal Library* (p. 149) and the **Märkische Provinzial-Museum**, an extensive collection of antiquities and natural objects connected with the Mark of Brandenburg and Berlin, established in 1874 by the present director, *Herr Friedel*. Adm., see p. 37. New building in the Märkische-Platz, see p. 144.

In the S. part of the FRIEDRICH-STRASSE, No. 42, at the corner of the Koch-Str., is the *Café Friedrichshof*, fantastically decorated in the rococo style. — To the E. of the Friedrich-Str. are several imposing newspaper offices, e. g. the new building of the *Berliner Tageblatt* (belonging to *Rudolf Mosse*), in the Jerusalemer-Str., at the corner of the Schützen-Strasse. Farther on, near the S. end of the Charlotten-Strasse, in the Encke-Platz, is the *Royal Obser-*

vatory (Pl. G, 22), erected by Schinkel in 1832-35. In 1878 the mean altitude for the kingdom of Prussia (121 ft. above sea level) was marked on the N. façade of the building. Adm. Wed. & Sat. 9-11 (in winter 10-11). Director, Prof. Struve.

In the centre of the circular **BELLE-ALLIANCE-PLATZ** (Pl. G, 23) rises the *Friedens-Säule*, or **Column of Peace**, 60 ft. in height, erected by King Frederick William IV. in 1840 to commemorate the 25th anniversary of the peace of 1815. The granite column, rising from a lofty pedestal, has a marble capital, crowned with a bronze Victory by *Rauch*. The four surrounding groups in marble, representing the principal powers that took part in the victory of Waterloo (England, Prussia, the Netherlands, and Hanover), designed by *Fischer* and executed by *Franz* and *Walger*, were added in 1876. On the S. side of the Platz are allegorical figures in marble by *A. Wolff* (Peace) and *Hartzer* (Historiography).

On the S. the square is bounded by the **Halle Gate** (Pl. G, 23), a monumental edifice erected in 1879 by *Strack* on the site of the old building. — Just outside the gate, to the right in the *Königgrätzer-Str.*, is a station of the Elevated Railway (p. 14). At No. 88 *Königgrätzer-Str.* is a tablet commemorating the fact that *Prince Bismarck* was a pupil at Plamann's School here (1822-27). To the left in the *Gitschiner-Str.* is the new building of the *Imperial Patent Office* (p. 164), by *Solf* and *Wichards*.

Tramways (pp. 15-22) run from the Halle Gate and the *Blücher-Platz* (S. side; I and II from here) to the *Lehrte Station*, *Moabit* (7, 14, 15), *Gesundbrunnen* (34, 38, 39), the *Opern-Platz* (34, 39, 53, 55), the *Alexander-Platz* (64, 73), the *Silesian Station* (1), *Rixdorf* (7, 15, 53, 55, I, and II), *Kreuzberg* (34, 38, 96, 97, I, II), *Schöneberg* (I and II), the *Anhalt Station* and the *Brandenburg Gate* (1, 7, 14, 15), the *Dönhoff-Platz* (38, 39, 64), the *Friedrich-Str. Station* (34), the *Gendarmen-Markt* (34, 53, 55, 73, 96, 97), the *Hackescher Markt* (38, 39, 53, 55), the *Museum Island* (39, 53, 55), the *Rathaus* (38, 64, 73), the *Schloss-Platz* (73), the *Spittel-Markt* (38, 64), and the *Stettin Station* (34). For the *Görlitz Station*, the *Nollendorf-Platz*, the *Potsdam Station*, and the *Zoological Gardens Station* the Elevated Railway (see p. 14) is quicker.

Opposite the Halle Gate the *Landwehr Canal* is crossed by the *Belle-Alliance Bridge*, 110 ft. wide, on the buttresses of which stand marble groups of Navigation, Fishing, Industry, and Trade. The canal, which was formed in 1845-50 from the remains of the old moat and was widened in 1883-89, is 6½ M. in length, and stretches from the *Silesian Gate* to *Charlottenburg*, connecting the Upper and Lower Spree. From its S.E. portion, the *Luisenstadt Canal* (1½ M. in length; see p. 145), diverging at right angles, runs to the river.

At the S. end of the bridge is the *Blücher-Platz* (Pl. G, 23), whence the **TEMPELHOF QUARTER** stretches to the S.

Near the *Blücher-Platz* lie several old CEMETERIES. Those of the *Jerusalems-Kirche*, the *Neue-Kirche*, and the *Dreifaltigkeits-Kirche* are connected, and have entrances (to the left) from the *Blücher-Platz*, and

the Belle-Alliance-Str., the portion of the grounds lying along the Baruther-Str. (to the S.) being of particular interest. By the S. wall of the E. section is the grave of *Iffland* (d. 1814, comp. p. 49); close by, to the right of the main path in the central section, lies *F. Mendelssohn-Bartholdy* (d. 1847). Near the side-path to the left a handsome monument by Uphues marks the last resting-place of *H. von Stephan* (d. 1897; comp. p. 125). A gateway leads to the S.W. section, which contains the grave of *A. von Chamisso* (d. 1838), near the path along the S. wall, and that of *E. Th. A. Hoffman* (d. 1822, comp. p. 121), near the junction of the central path and that leading off to the W.

The BLÜCHER-STRASSE (Pl. G, 23, 26), which diverges from the Blücher-Platz to the S.E., leads to the Hasenheide, passing the 'Platz am Johannestisch', in which rises the **Church of the Holy Rood** (*Zum Heiligen Kreuz*; Pl. G, 23), a handsome Gothic brick structure relieved by coloured tiles, erected in 1885-88 by *Otzen* (organ recitals, see p. 30). No. 26 Blücher-Str. (to the right) are the barracks of the *2nd Dragoon Guards*, and Nos. 47-48 (to the left) those of the *Emperor Franz Grenadier Guards*.

Several cemeteries lie to the S. of the Bergmann-Str. In the *Neue Dreifaltigkeits-Kirchhof*, which lies furthest to the W., are the graves of the poet *Ludwig Tieck* (d. 1853), the philologist *K. Lachmann* (d. 1851), the theologian *Schleiermacher* (d. 1834, comp. p. 123), and the historian *Theod. Mommsen* (d. 1903).

In the Kaiser-Friedrich-Platz, on the outskirts of the HASENHEIDE (Pl. G, 27, 30), stand the *Second Protestant Garrison Church* and the *Second Catholic Garrison Church*, the former an early Gothic sandstone building, the latter in the Romanesque style. Both were erected in 1894-97.

To the N., near the Urban-Hafen of the Landwehr Canal, is the *Third Municipal Hospital* ('am Urban'; Pl. G, 26, 29: adm. on Wed., Sat., and Sun. 2-3). The *Wrangel-Brunnen*, by Hagen, formerly in the Kemper-Platz (p. 175), has been re-erected here in front of the E. façade.

Further on, in the Hasenheide street (Pl. G, 27, 30), are several beer-gardens (comp. p. 11): on the left, *Happoldt* and *Union*, on the right, towards the end of the street, the *Bergschloss-Brewery* ('Neue Welt', with a large concert-hall). Before the last, on a site within the district of Rixdorf, is a gymnasium ground, with a bronze statue of *F. L. Jahn*, the German 'Turnvater' (father of gymnastics), by Encke (1872). The pedestal is formed of stones sent by German gymnastic societies in all parts of the world. The first gymnasium ground, founded by Jahn in 1811, was situated to the S. on the site of the present *Karlsgarten*.

Rixdorf (*Deutsches Wirtshaus*, Berg-Str. 187; *Neue Welt*, see above), a suburb which attained to the dignity of a town in 1899, now numbers upwards of 120,000 inhabitants. It is served by the stations of Rixdorf and Hermann-Strasse, on the Süd-Ring; and by tramways (pp. 15-21) Nos. 7, 15, 22, 27, 28, 29, 46, 47, 48, 53, 55, 94, I, and II. — An equestrian statue of *Emp. William I.*, by M. Wolff, was erected in 1902 on the Hohenzollern-Platz. Remains of antediluvian animals have been discovered on the heights (Rollberge) of Rixdorf.

In the BELLE-ALLIANCE-STRASSE (Pl. G, 24, 23), which diverges

from the Blücher-Platz to the S., are the barracks of the *1st Dragoon Guards*. Farther on, the street passes a little to the left of the *Kreuzberg* and ascends to the Tempelhofer Feld (see below).

The Kreuzberg may be reached direct by tramways Nos. 34, 35, 36, 37, 38; also by Nos. 2, 41, 96, 97, 1, and 11.

The **Kreuzberg** (Pl. G, 21, 24) is the highest eminence in the S. portion of the Spree basin. *Victoria Park*, laid out on the slope of the hill in 1888-94, contains a *Waterfall* in an artificial rocky ravine, which runs 8 hrs. daily from May 1st to Oct. 15th, and is illuminated for 2 hrs. every Wed. and Sat. evening. The falling waters are distinctly visible far down the Grossbeeren-Str. In the basin at the foot of the fall is a bronze group ('The strange fish') by *Herter*, and in the grounds are six marble hermæ of national poets (Körner, Rückert, Uhland, Schenkendorf, Kleist, Arndt).

The **National Monument of the War of Liberation**, on the top of the Kreuzberg, is an iron obelisk in the Gothic style, originally 65 ft. high, designed by *Schinkel*, and inaugurated in 1821. In 1878 it was raised 24 ft. and placed on a bastion-like substructure. In the niches of the monument are 12 figures, by *Rauch*, *Tieck*, and *Wichmann the Younger*, symbolising the chief victories. Most of these are portraits; the battle of Bar-sur-Aube, for instance, is represented by a symbolical figure bearing the features of the subsequent Emperor William I. — From this point a splendid *View of Berlin is obtained, especially on Sundays when the atmosphere is free from smoke. The Grossbeeren-Strasse stretches due N. from the foot of the hill; to the left of it is the central hall of the Anhalt Station, with the Gnaden-Kirche, the Reichstags-Gebäude, and the Column of Victory in the distance; somewhat nearer we see the Central Station and triangle of lines of the Electric Elevated Railway, the Luther-Kirche, and the Church of the Twelve Apostles, then the Technical Academy, the Emp. William Memorial Church, and the Matthias-Kirche and Apostel-Paulus-Kirche in Schöneberg. To the W. lie the Grunewald, Steglitz, and the Lichterfelde Cadet School. To the right of the Grossbeeren-Str. rise the domed towers in the Gendarmen-Markt and the Hedwigs-Kirche, then the Cathedral and the cupola of the Royal Palace. Beyond these the Marien-Kirche, Jerusalemer-Kirche, Nicolai-Kirche, Petri-Kirche (the last two near the Rathaus), the Georgen-Kirche, and the Märkische Museum are visible, with the Church of the Holy Rood and the Simeons-Kirche in the foreground, while the Emmaus-Kirche appears in the distance. To the E. the Hasenheide and Rixdorf stretch away behind the two garrison churches, and to the S. lie the Tempelhofer Feld and Tempelhof.

In the *Tempelhofer Feld* the manœuvres and reviews of the Berlin garrison have taken place since the days of Frederick William I. (1721), as also the great reviews of the Guards in the spring and autumn (p. 31).

The village of **Tempelhof** (tramways Nos. 96, 97, and I; station of the Süd-Ring, p. 13), with ca. 8000 inhab., belonged to the Knights Templar down to 1319.

The York-Strasse (Pl. G, 20) leads under the lines of the Anhalt and Potsdam railways to the SCHÖNEBERG QUARTER (p. 46), to the W. of the Tempelhof Quarter. From the Potsdamer Brücke (p. 127) this quarter is traversed by the POTSDAMER-STRASSE (Pl. G, 16, 17). At No. 120 in the latter are at present the *Academies of Art and Science* (p. 58). Farther on, the Potsdamer-Str. is intersected by the Lützow-Str., Kurfürsten-Str., and Bülow-Str., and terminates near Schöneberg at the former Botanic Garden, which in 1903 was transferred to Steglitz-Dahlem (p. 187). The *Botanic Museum* (adm. see p. 36) is still installed at Grunewald-Str. 6.

In the LÜTZOW-STRASSE Nos. 24-26, to the W. of the Potsdamer-Str., is the *Elizabeth Hospital* (Pl. G, 16; adm. Wed. and Sun. 3-4), and opposite (Nos. 89-90) the *German Colonial House* (p. 33), with figures of negroes on the façade. — The LÜTZOW-PLATZ (Pl. G, 13) is embellished with the **Hercules Fountain**, 46 ft. high, designed by *O. Lessing* (1903); at the top is Hercules as the deliverer of Prometheus, below are four groups typifying the power of water unfettered, tamed, refreshing, and serviceable. — The groups in sandstone by Schadow on the *Hercules Bridge*, which here crosses the Landwehr Canal (p. 179), were taken from another bridge near the Exchange. For the Tiergarten Quarter, see p. 179.

TRAMWAYS from the Lützow-Platz (pp. 15-22): Nos. 2, 3, 33, 52, 54, 63, 66, 67, 78, 80, 93, P, and R.

Parallel with the Lützow-Str. on the S. runs the KURFÜRSTEN-STRASSE, ending on the W. at the main entrance of the *Zoological Garden* (p. 180). In this street are (Nos. 63-69) the *Headquarters of the Engineers* (Pl. G, 13), dating from 1874-76.

Still further to the S., and also parallel with the Lützow-Str., runs the BÜLOW-STRASSE, with a station (p. 14) of the Elevated Railway, which here runs above the roadway. Near by, to the left, is the **Luther-Kirche** (Pl. G, 17), a handsome brick edifice built in the Gothic style by *Otzen* (1891-94), with effective details in coloured tiles. — The Bülow-Str. ends on the W. at the NOLLENDORF-PLATZ (Pl. G, 13), in which stands the domed station of the Elevated Railway (p. 14). This square is situated on the outskirts of Berlin, its S. side belonging to Schöneberg (p. 141), and its W. side to Charlottenburg (p. 181).

TRAMWAYS from the Nollendorf-Platz (pp. 15-21): Nos. 2, 3, 51, 56, 60, 61, 64, 82, 89, 90, 91, 92, A, and D.

At Motz-Str. 6, to the S.W. of the Nollendorf-Platz, is the new **American Church**, a tasteful sandstone building in the Gothic style by March, opened in 1903 (services, see p. 42).

The town of **Schöneberg** (*Ratskeller Restaurant*, Kaiser-Wilhelm-Platz; *Schloss-Brauerei*, Haupt-Str. 112-114), although connected with Berlin by unbroken rows of streets, enjoys independent administration and numbers over 120,000 inhabitants. — It is served by the stations of Schöneberg and Ebers-Strasse on the 'Süd-Ring', by the Grossgörschen-Strasse station on the Wannsee Railway (p. 187), and by a station on the Military Railway (Pl. G, 18; for the ranges at Kummersdorf and Jüterbog). Tramways (pp. 15-21): Nos. 2, 3, 23, 24, 30, 40, 51, 56, 60, 61, 68, 69, 71, 72, 87, 88, I, II, III, B, D, and E.

In the N. part, near the Nollendorf-Platz (Pl. G, 14), rises the Rom. Cath. *St. Matthias-Kirche*, erected in the Gothic style by Seibertz. Not far off, at Eisenacher-Str. 12, is the *Grand Lodge of German Freemasons*, built by Lange (1900). The handsome *Victoria-Luise-Platz* and the adjacent streets contain numerous interesting private residences in modern style. — The Grunewald-Str., to the W., contains the *Apostel-Paulus Kirche*, built by Schwechten and consecrated in 1895, and the *Prinz Heinrich's Gymnasium* (Pl. G, 15), erected in 1893 by F. Schulze, both fine specimens of the brick architecture of the Mark of Brandenburg. The *Hohenzollern-Schule* (Reform-Gymnasium), a building by Egeling, is in the Belziger-Str. To the N. of the Church of St. Paul, at Barbarossa-Str. 74a, is the *Pestalozzi-Fröbel House*, in the hall of which is a marble statue of Queen Louise with Prince William in her arms, by Schaper. — The main street contains a bronze *Statue of Emp. William I.*, by Gerling, and the *Town Hall* (*Ratskeller*, see above). — Beyond the Potsdam Railway, to the E., lie the barracks of the *1st Railway Regiment* and the *Military Railway Station* (see above).

St. Matthew's Cemetery (Pl. G, 18) lies close to the Grossgörschen-Str. Station. It contains the graves of numerous scholars and artists, and a number of finely executed tombstones. *L. von Sybel* (d. 1895), the historian, is buried close to the E. pathway; *F. Drake* (d. 1882), the sculptor, to the right of the central path; *A. Kiss* (d. 1865), the sculptor, at the end of the third intersecting path to the right; the *Brothers Grimm* (d. 1859 and 1863, comp. p. 127) near the path running parallel to the central path on the S.; and *G. Kirchhoff* (d. 1887), the physicist, close to the side pathway.

7. Friedrichswerder. Ravené's Picture Gallery. Luisenstadt.

The district of FRIEDRICHSWERDER is a narrow strip stretching from the Arsenal (p. 60) along the Schleusen-Spree to the Spittel-Markt (p. 142).

Opposite the W. front of the Royal Palace (p. 66) and the Emp. William Monument (p. 70), on the other side of the Spree, extends the SCHINKEL-PLATZ (Pl. R, 26, 25), which is adorned with bronze statues of **Schinkel* (d. 1841; comp. p. 163), by Drake, erected in 1869; *Thaer* (d. 1828), the agriculturist, Rauch's last work, completed by Hagen in 1860; and *Beuth* (d. 1853; comp. p. 163), to whose efforts Prussia has been much indebted for her advance in industrial pursuits, designed by Kiss, with reliefs by Drake (1861). — Nos. 1-2 are the *Bank für Handel und Industrie* (Darmstädter Bank), by Ende & Böckmann, with a façade of red sandstone. — From the Schinkel-Platz one of the finest views of the Cathedral (p. 64) is obtained.

The old *Bau-Akademie*, or *Academy of Architecture* (Pl. R, 25), is a lofty square edifice erected by *Schinkel* in 1832-35,

150 ft. in length, with handsome details in terracotta. The successful union of mediæval structural forms with Greek details stamps this as one of Schinkel's most interesting creations. Since the erection of the Technical Academy (p. 182) part of the rooms are used by the Royal School of Art (industrial section, p. 152). It also contains the *Royal Meteorological Institute* (director, Prof. von Bezold), founded by Alex. von Humboldt in 1848, and entrusted with the elaboration of the material obtained by observations from the astronomical stations of N. Germany (comp. the Astro-Physical Observatory, p. 20), and the *Royal Photometric Institute* with a collection of about 10,000 views of interesting buildings and monuments.

To the S. of the Bau-Akademie, and beyond the Werder-Str. whence the Schleusen-Brücke leads to the E. to the Schloss-Platz (p. 71), lies the Unterwasser-Str., which contains the (*First*) *Gerson Bazaar* and (Nos. 2-4) the **Royal Mint** (Pl. R, 25; no admission). The fine sandstone frieze of the latter, executed by *Schadow* in 1798 from designs by *Gilly*, represents the processes of obtaining and treating the metals, and was restored in 1871 by *Siemering* and *Hagen*.

The **WERDER'SCHE MARKT**, to the W. of the Bau-Akademie, contains numerous shops, including (Nos. 5-6) the (*Second*) *Gerson Bazaar*. On the N. side is the **Friedrichswerder Church** (Pl. R, 22), a brick structure erected by *Schinkel* in 1824-30. The exterior, in modified Gothic, is not happy, but the vaulted interior is more pleasing. (Sacristan, Oberwall-Str. 21.)

In the JÄGER-STRASSE, to the S. of the Werder'sche Markt, rises (No. 34) the **Deutsche Reichsbank**, or *Bank of the German Empire* (Pl. R, 22, 25), a noble brick and sandstone edifice, built by *Hitzig* in 1869-76. An addition to the bank on the S.W. side, facing the Hausvogtei-Platz (see below), was built in 1894 from designs by *Emmerich* and *Hasak*, and contains the vaults for the storage of securities; recently the bank has again been enlarged. — At Nos. 42-44 Jäger-Str. (and 4a Oberwall-Str.) is the large *Central Telegraph and Telephone Office* (Pl. R, 22; p. 25).

The **HAUSVOIGTEI-PLATZ** (Pl. R, 25) takes its name from the 'Hausvogtei', an old house of detention which in its time held many political prisoners, and has since been replaced by the Reichsbank (see above). The remaining three sides of the 'Platz' which is a centre of the dress-making trade, are occupied by a number of fine shops. — From the Hausvogtei-Platz we may proceed either to the S. by the Jerusalemer-Str. to the Dönhoff-Platz (p. 126), or to the S.E. by the Niederwall-Str. to the **SPITTEL-MARKT** (Pl. R, 25), a small but very busy square, surrounded by large business-houses. In the centre of the Spittel-Markt rises the *Spindler-Brunnen*, a fountain of red and grey granite. Hence the

Gertraudten-Brücke, which was restored in 1894-95, leads N. to Alt-Kölln (p. 148). The bridge was embellished in 1896 with a bronze group by Siemering representing *St. Gertrude* (d. 659), abbess of the Franconian convent of Nivelles and patron saint of travellers, reviving an exhausted wanderer. The statue was erected in commemoration of the old hospital of St. Gertraudt, formerly situated in the Spittel-Markt.

TRAMWAYS (pp. 15-22) run from the Spittel-Markt to the Alexander-Platz (62, 64-72), Brandenburg Gate (9), Gesundbrunnen (38), Gendarmen-Markt (83, 84), Görlitz Station (91, 92), Hackescher-Markt (38, 46, 47, 48), Halle Gate (38, 64), Kreuzberg (38), Lehrte Station and Moabit (9), Lützow-Platz (66, 67, 68), Nollendorf-Platz (64, 91, 92), Potsdam Station (9, 66-69, 71, 72, 78, 87, 88, 91, 92), Rathaus (38, 46, 47, 48, 62, 64-72), Rixdorf (46, 47, 48), Silesian Station (9, 78), Schöneberg (68, 69, 71, 72, 87, 88), and Zoological Garden (64).

In the Wall-Str. (Nos. 5-8), to the E. of the Spittel-Markt, are the business premises of *Jacques Ravené Sons*, wholesale metal-merchants (founded 1775), erected in 1895-96. On the third floor (entrance, Wall-Str. 7) is —

***Ravené's Picture Gallery** (Pl. R, 25), a collection of about 200 works by modern German and French masters, including several choice examples of the older Berlin and Düsseldorf schools (adm., see p. 38).

ROOM I. To the left: *Knaus*, Mouse-trap, Woman and cats; *K. Becker*, Family portraits, Morning after the ball, Jeweller and senator; *Tidemand*, Sunday in Norway; *E. Hildebrandt*, Santa Gloria near Rio de Janeiro; *Graeb*, Fontana Medina in Naples; *Saltzmann*, Cape of Good Hope; *Knaus*, P. L. Ravené; *E. Hildebrandt*, Winter pleasures; *Körner*, Nile landscape; *Graeb*, Near Florence; *Schrödter*, Eulenspiegel as baker's apprentice.

ROOM II. *Hasenclever*, Jobs (a dunce) undergoing examination, Jobs as schoolmaster; *Fleury*, Massacre of Jews in London, 1307. — Front wall (view from balcony): Water-colours by *Hilgers*, *Hosemann*, *Hoguet*, and others.

ROOM III., with busts of the founder of the collection, *Peter Louis Ravené* (d. 1861), and of his son, *Louis Ravené* (d. 1879), by Hoffmeister. *Jordan*, Child's funeral in Heligoland; *Leu*, Landslip in Norway; *Stevens*, Mourners; *Gallait*, Bohemian musicians; *Henry Ritter*, Drowned fish-boy; *Hasenclever*, Portrait of himself; *Kraus*, Farm; *Couture*, Page; *Schrader*, Death of Leonardo da Vinci; *Graeb*, Halberstadt Cathedral; *Hasenclever*, Hilgers the painter; *E. Hildebrandt*, Leisure hours; *A. Achenbach*, Ostend harbour; *Flamm*, Italian scene; *Menzel*, Frederick the Great; *Scheuren*, Landscape in storm; *Biard*, Fight with a polar bear; *Lessing*, Huntsmen; *Hasenclever*, Jobs as night-watchman; *Tidemand*, The old wolf-hunter; *Biard*, French custom-house; *Schreyer*, Hussars attacking; *Tidemand*, Funeral in Norway; *Hasenclever*, Scene in a cellar; *Troyon*, Cattle, Hounds; *Schmitson*, Hungarian brood-mares; *F. Krüger*, Stable; *K. Begas*, Moor-washing; *Heilbuth*, Titian the younger; *C. Hübner*, Game-law; *Hoguet*, Landscape.

ROOM IV. *Gudin*, Storm at sea; *Leu*, Norwegian landscape; *Hilgers*, Winter landscape; *Willems*, Picture-sale; *A. Achenbach*, Norwegian coast; *Hoguet*, Silvan scene; *Hasenclever*, Preyer the painter; *E. Hildebrandt*, Boa Viagem near Rio de Janeiro.

ROOM V. To the left: *Fr. Beda*, Billiard players; *Jernberg*, Return home; *Zügel*, Cattle watering; *A. Kampf*, The sisters; *Kameke*, Alpine landscape; *H. Herrmann*, Fish market; *Breitbach*, Forge; *Warthmüller*,

Carnival scene; *Sorella y Bastida*, Mother and child; *P. Meyerheim*, Hunting-spoils; *Bokelmann*, Klaus Groth as narrator; *G. Melchers*, By the fire. On a stand, *Emp. William II.*, Sea-piece (watercolour drawing). *Munthe*, Autumn; *Kauffmann*, Genre-scene; *O. Achenbach*, Italian landscape; *Gude*, Fishing off Rügen; *K. Meyer*, Old Dutch tavern.

CABINET I (apply to the custodian). *E. Hildebrandt*, Streets in Rouen and in Lyons; *Andr. Achenbach*, Landscape; *Hilgers*, Winter landscape; *Preyer*, Sparrows' breakfast; *Lessing*, Westphalian landscape; *A. Weber*, Moonlight scene. — CABINET II. *F. E. Meyerheim*, Woman and girl of the Harz, The youngest born, Going to church, Morning hours; *P. Meyerheim*, *E. Meyerheim*; *Dupré*, Landscape; *F. Krüger*, Frederick William IV.; *E. Hildebrandt*, Fisher-girl, Children on the beach; *Fleury*, The report; *Knaus*, Girl gathering flowers. — CABINET III. *Graeb*, Cloisters; *Hilgers*, Fishermen's huts; *Horace Vernet*, Zouave acting as a nurse ('Le soldat nourrice'); *Roux*, Linnaeus as a youth; *E. Hildebrandt*, Irish hut; *Brendel*, Sheep; *Hosemann*, Genre-scene; *Meissonier*, Genre-scene.

The Spittel-Markt marks the eastern limit of the Friedrichswerder (p. 141). NEU-KÖLLN, which lies beyond, consists chiefly of the Wall-Strasse. Nos. 9-13, a series of courts and buildings occupied by Spindler's dye-works (p. 204), are known as the *Spindlershof*. In front is a large warehouse in the Romanesque style built by Kayser & Von Groszheim. — The *Loge zu den drei Weltkugeln*, a Masonic lodge founded in 1740, is close by in the Splittgerber-Gasse (No. 3). — Farther to the E., at the junction of the Insel-Str., Neue Jakob-Str., and Köpenicker-Str. (Pl. R, 25, 28), a marble *Statue of Schulze-Delitzsch* (d. 1883), founder of the co-operative system in Germany, by Arnoldt, was unveiled in 1899. The bronze groups on the pedestal represent the alliance of industrial and field labour, and a woman of the working-class teaching her son.

The Wall-Str. ends at the Märkische Platz (Pl. R, 28), in which is a handsome *Fountain* by Brunow (1897), bearing the figure of a woman washing. To the left stands the *Neu-Kölln Emporium*. To the right are the new premises for the *Märkische Provinzial-Museum* (p. 136), constructed from designs by L. Hoffmann. Borrowing suggestions from various mediæval structures (both sacred and profane) in the Mark of Brandenburg, the architect has applied them to a number of different buildings, the whole forming an irregular group, dominated by a tower of massive construction. Beyond are the last two relics of the old fortified town of Berlin (comp. p. 47), viz. a part of the town wall, and the 'Wusterhausener Bär' (comp. the inscription), which was removed hither from its original site. — From the Märkische Platz we cross the *Waisen-Brücke* (with a view of both arms of the Spree enclosing Alt-Kölln) to the Neue Friedrich-Strasse in the Old Town. On the right bank we find (An der Stralauer-Brücke, to the right) the quay of the steamers plying on the upper Spree (p. 204), and the *Jannowitz Brücke Station* of the Stadtbahn (Pl. R, 28; p. 13, and comp. p. 154).

The manufacturing district of LUISENSTADT, to the S. and S.E. of the Spittel-Markt, is the most populous but least interesting quarter of Berlin. The *Luisenstadt Canal* (p. 137) divides it into an inner and an outer district, known respectively as '*diesseit*' and '*jenseit des Kanals*'. On the W. it is bounded by the Kommandanten-Str. (near the Dönhoff-Platz, p. 126) and the Linden-Strasse.

At the beginning of the LINDEN-STRASSE (Pl. G, 22) is a *Synagogue* (Nos. 48-50), a brick edifice by Cremer & Wolfenstein (1890-91). — At No. 41 is the *Central Station of the Fire Brigade*. Visitors are admitted; best time 9-1 (exercising 9-10.30). The municipal fire-brigade, which is distributed into 14 stations, at present counts 27 officers and 800 men, and is noted for its efficiency and excellent management. — At the corner of the Jerusalemer-Str. and the Koch-Str. is the *Jerusalem Church* (Pl. G, 22, 25), a handsome edifice with terracotta details, built by Knoblauch in 1875-79; the original church was founded in 1484. — At Nos. 20-21 in the Linden-Str. are the offices of the *Victoria Insurance Co.*, and Nos. 18-19 are the business premises of *Schäffer & Walcker* (articles for lighting, etc.). — No. 14 is the *Kammer-Gericht* (Royal Court of Appeal; Pl. G, 22), founded by the Elector Joachim I., and built by Gerlach in 1734-35; the building was remodelled in 1880. On the other side of the street (Markgrafen-Str. 104-107) is *Jordan's* establishment (p. 34), and further down the Linden-Str. (Nos 97, 98) is the *Public Market No. II*, with an important flower department. The Friedrich-Str. (comp. p. 137) may be reached from this point either by traversing the market, or through the *Handelsstätte Belle-Alliance* (Nos. 101-102), a few steps farther on. — On the S. the Linden-Str. ends at the Belle-Alliance-Platz (p. 137).

The ORANIEN-STRASSE leads to the E. from the above-mentioned Jerusalems-Kirche into the heart of the Luisenstadt. At Nos. 90-91 (corner of the Alte Jacob-Str.) is the **Reichs-Druckerei**, or *Government Printing Office* (Pl. G, 25; no adm.), an institution controlled by the Imperial Post Office. The imposing building contains a model art-printing department in which the bank-notes and postage-stamps of the empire are produced. The façade with its round tower is by Busse. — In the Waldeck-Park, at the corner of the Kürassier-Str., a marble *Statue of Waldeck*, the politician (d. 1870), by Walger, was unveiled in 1889. In the last-named street (Nos. 21-22) is a comfortably arranged *Children's Home*, by L. Hoffmann. — Further along the Oranien-Str. we come to the *Jacobi-Kirche* (Pl. G, 25), a brick edifice in the early-Christian basilica style, with a detached tower, completed in 1845 from designs by Stüler.

Continuing along the Oranien-Str. we reach in turn the MORITZ-PLATZ and the ORANIEN-PLATZ (Pl. G, 28), the latter intersected by the Luisenstadt Canal (see above).

Tramways (pp. 15-20), from the Moritz-Platz: Nos. 1, 2, 17, 27, 28, 29, 35, 36, 37, 41, 46, 47, 48, 65, 93, 95; from the Oranien-Platz: Nos. 11, 12, 27, 28, 29, 46, 47, 48, 93, 95.

To the N. of the Moritz-Platz, at Prinzen-Str. 70, rises the *Municipal Central-Turnhalle*, or gymnastic establishment (Pl. G, 25, 28), a spacious building dating from 1862-64 and covering an area of over 11,000 sq. ft.

A little to the N. of the Oranien-Platz, at the Engelbecken, rises the handsome **Church of St. Michael** (Pl. G, 28), designed by *Soller*, and erected in 1853-56 as the (first) Roman Catholic garrison-church. A walk of 5 min. to the S.E. takes us to the **Church of St. Thomas** (Pl. G, 31), built by *Adler* in 1864-69. Both churches are domed and exhibit a combination of Romanesque with Renaissance details. — Near the latter church, in the Mariannen-Platz, rises the large **Bethanien Hospital** (Pl. G, 28; adm. Tues., Fr., & Sun. 2-3), managed by Protestant sisters of charity and opened in 1847. In front is a monument to the celebrated surgeon *Wilms* (d. 1880), by *Siemering*, and to the S., in the Waldemar-Str., rises a marble monument erected in 1902 from designs by L. Hoffmann to the *Firemen of Berlin*. The latter consists of two pylons flanking reliefs, by A. Vogel, of Athena directing the struggle with the monster Hydra and of suppliants seeking help.

At the end of the Oranien-Str. is a station of the Elevated Railway (p. 14). The Wiener-Str. and the Skalitser-Str. stretch hence to the S.E. and E. Close by, in the Lausitzer-Platz, rises the **Emmaus Church** (Pl. G, 31), built by *Orth* in 1893, a handsome brick edifice in the Romanesque style, and interesting from its combination of an octagonal central structure with a nave and aisles. A glass mosaic over the porch, designed by Mohn, represents Christ with the two disciples. — To the S., in the Wiener-Str., is the **Görlitz Railway Station** (Pl. G, 32), built in 1866.

Tramways (pp. 15-22): Nos. 11, 12, 22, 91, 92, 93, 104; — also 82, 89, 90 (Skalitser-Str.) and 94 (Reichenberger-Str.).

The Elevated Railway (p. 14) passes eastwards down the centre of the Skalitser-Str., which leads past the Emmaus Church and the back of the *Barracks of the 3rd Foot Guards* to the site of the old **SILESIA GATE**, or *Schlesische Thor*, now occupied by the handsomest of all the Electric Railway Stations, a structure by Grisebach. In the adjacent Gröben-Ufer, on the river-bank, is a landing-stage for steamboats (p. 24), bearing figures of an *Oarsman* and a *Boat-Builder*, by Janensch and Bernewitz (1896). — Farther to the E. the river is spanned by the **Oberbaum-Brücke** (Pl. G, 34), a massive brick structure 500 ft. long and 90 ft. broad, built by *Stahn* in 1895-96. The E. side of the bridge, from the centre of which rise two towers, is occupied by the arcades of the Electric Railway, with numerous turrets and ornamental gables. — Beyond

the bridge we come to the Stralauer Tor Station (p. 14) of the Electric Railway, followed by the terminus (Warschauer Brücke, p. 14), close to the *Warschauer-Strasse Station* of the 'Stadt-bahn' (Pl. G, 34; p. 13).

A handsome avenue, running to the S.E. from the Silesian Gate, and forming a continuation of the Köpenicker-Str., leads via the *Schlesische Busch* to (25 min.) the *Treptow Station* (Pl. G, 38) of the 'Süd-Ring' (p. 13). Beyond the station it passes through the *Treptower Park* (230 acres), which stretches to the left as far as the Upper Spree. The park was laid out in 1876-87, by *G. Meyer*, of whom a statue, by Manthe, stands to the right of the play-ground. In 1896 it was the site of the Berlin Industrial Exhibition. About 1 M. from the station lies the village of *Treptow* (Pl. G, 42; 7500 inhab.), containing several garden restaurants on the river (*Regelin*; *Abtei*, on an island). Steamers see pp. 24 and 203; tramways (pp. 20-22): Nos. 83, 89, 102, 104. Near the village is the *Treptow Observatory* (astronomical museum), containing Archenhold's 'Giant Telescope', which is interesting for the simplicity of its installation (adm., see p. 37). Beyond Treptow lies the *Pfänder-Wald* (220 acres), another public park intersected with paths, in which the timber for the city parks and grounds is grown. In the park itself, and on the bank of the Spree (1 M. from the village) are the *Eier-Häuschen* (steamboat station), two restaurants much visited from Berlin. — On the right bank of the Spree, opposite the point at which Treptow commences, lies the village of *Stralau* (Pl. G, 41), containing a picturesquely situated church. The two villages are connected by a tramway tunnel (line 102, p. 22) nearly 500 yds. in length.

8. Alt-Kölln. Berlin Old Town. Stralau Quarter. Königstadt.

The N. portion of ALT-KÖLLN is mainly occupied by the Royal Palace, the Lustgarten, and the Schloss-Platz (see pp. 64, 71), while the S. half, especially the portion lying beyond the Köllnische Fischmarkt and the Gertrauden-Strasse, abound in narrow and tortuous streets, still presenting an old-fashioned appearance.

The KÖNIG-STRASSE, beginning at the Kurfürsten-Brücke, to the E. of the Schloss-Platz (p. 71), runs through Berlin Old Town, past the Rathaus (p. 149), to the Alexander-Platz (p. 153).

To the S. of the Schloss-Platz run the Brüder-Strasse and the Breite-Strasse. The house No. 13 Brüder-Str. (on the right), once the property of *Fried. Nicolai*, was the temporary abode of *Theodore Körner* in 1811 and 1813 (tablets in memory of both). At the end of the street stands the Gothic **Church of St. Peter** (Pl. R, 25), a brick structure erected by *Strack* in 1846-50, with a graceful tower 316 ft. in height. — Breite-Str. 8-9, opposite the Royal Stables (p. 71), is the office of the *Vossische Zeitung*, the oldest newspaper in Berlin, founded under licence by Rüdiger in 1722, and carried on by Voss after 1751. The more eminent contributors to the paper, including Lessing, are represented in medallions on the façade. Almost the entire block between this point and the Brüder-Str.

and Scharren-Str. belongs to the firm of *Rudolf Hertzog* (p. 34). The composer *Lortzing* (1801-51) was born at No. 12 (tablet with portrait, above, to the right). Opposite the end of the Breite-Str. stands a house (Köllnische Fischmarkt, No. 4) with a tablet in memory of *Field-Marshal Derfflinger* (d. 1695), its original owner. The Rathaus of Kölln, which stood on the right, was pulled down in 1899. A barricade here was hotly contested by the insurgents in 1848. — The Fischer-Strasse, running hence to the S.E., is considered to be the oldest existing part of Alt-Kölln.

From the Köllnische Fischmarkt the busy Gertraudten-Str. leads S.W. (right), past the Church of St. Peter (p. 147), to the Gertraudten-Brücke and the Spittel-Markt (p. 142). To the N.E. of the Köllnische Fischmarkt stretches the imposing *Mühlendamm-Brücke* (Pl. R, 25), which was completely transformed in 1888-92 in consequence of alterations made in the bed of the Spree, and fitted with new locks and flood-gates. To the left rises the castellated *Damm-mühlen-Gebäude* (including the municipal Savings-Bank, etc.), a reconstruction of the former royal mills, from designs by Blankenstein (1892-93). Opposite, at the divergence of the Fischer-Brücke, are bronze statues (1894) of the Margraves Albert the Bear (d. 1170), by *Boese*, and Waldemar I. (d. 1319), by *Unger*. At Fischer-Brücke 1a is the *Registrar's Office I*, connected with a fire-brigade station in the Fischer-Str., two German Renaissance buildings by L. Hoffmann.

Beyond the Mühlendamm in the OLD TOWN is the *MOLKEN-MARKT* (Pl. R, 26, 25), the nucleus of the original settlement on this side of the Spree. Before reaching it we pass the palatial *Ephraim House* (to the left, at the corner of the Post-Str.), built in 1766 by Ephraim the Jew, known for his dealings with Frederick the Great. The building is now municipal property, and is occupied by administrative offices. — To the N., in the Post-Str., is the *Church of St. Nicholas* (Pl. R, 26), the oldest church in Berlin, restored in 1877-80 by *Blankenstein*, who added the N. tower. The lower parts of the towers, consisting of square blocks of granite, date from the beginning of the 13th cent., the choir from the 14th, and the nave from the 15th century. The *Interior (sacristan, Propst-Str. 14-16) deserves a visit for the sake of the picturesque general effect of its brick nave and aisles, and also for the numerous monuments, tablets, paintings, etc., in which every artistic style, from the end of the Gothic period down to the rococo era, is represented. The figure of Death, by *Schlüter*, at the Männlich family vault (under the organ), is especially worthy of attention. The Kötteritz Chapel (under the organ-loft to the right) is a well preserved example of late-Renaissance work. To the left in the choir is the tomb of *Pufendorf*, the celebrated jurist (d. 1694). *Paul Gerhardt*, the hymn-writer (p. 211), was pastor of this church from 1657 to 1666.

In the Spandauer-Str., which runs to the N. from the Molken-Markt, we may notice *N. Israel's* large drapery establishment (Nos. 26-32). Opposite, with its façade towards the KÖNIG-STRASSE (p. 153), stands the —

***Rathaus**, or *Town Hall* (Pl. R, 26), an imposing brick edifice with tasteful terracotta embellishments and granite facings, erected in 1861-69 from the plans of *Waesemann* on the site of the old Rathaus to which the *Gerichtslaube* (p. 201) belonged. The structure is 325 ft. long, 288 ft. deep, and 88 ft. high to the top of the attic stage above the third story, while the tall tower rises to a height of 243 ft. (to the top of the flag-staff 318 ft.). The dial-plates of the clock measure 15½ ft. in diameter. Like many of the other modern buildings of Berlin, the Rathaus exhibits a union of a mediæval structural system (round-arched) with Renaissance details, and resembles the edifices of North Italy. The open-work projections at the angles of the tower recall the Cathedral of Laon. Its rich ornamental finish deserves attention; the reliefs of the balconies represent scenes from the life in Old and New Berlin. — The bronze statues in the niches by the portal, representing Emp. William I. and Elector Frederick I. (d. 1440), were executed by *Keil* and *Encke*.

The architectural ***Decoration** of the interior (adm., see p. 38), which gave a new impetus to industrial art in Berlin, is due to *Waesemann* and *Kolscher*. — The STAIRCASE is embellished with stained glass windows and allegorical marble statues.

On the left side, next the König-Str., is the VESTIBULE OF THE MAGISTRATES' ROOM. This contains a colossal marble figure of the Spree, by *Christensen*, and a series of historical paintings: 1. (beginning on the E.) The Great Elector receiving the refugees (p. 47); 2. The Councillors of Berlin-Kölln taking the Sacrament (1539), both by *Vogel*; 3. Suppression of the robber barons by Elector Frederick I.; 4. The Council of Berlin-Kölln sitting in judgment on Tyle Wardenberg (ca. 1380), both by *Scheurenberg*; 5. Frederick William I. inspecting the buildings in the Friedrichstadt (p. 47), by *Vogel*; 6. Frederick the Great riding in Unter den Linden; 7. Return of Frederick William III. and Queen Louise in 1809, both by *Simmler*; 8. The Berliners on the battlefield of Grossbeeren (1813), by *Bleibtreu*; 9. Frederick William IV. at the unveiling of the statue of Frederick the Great (1851), by *Simmler*. — The MAGISTRATES' ROOM contains fine panelling and full-length portraits of the Great Elector and the nine kings of Prussia.

On the right side, next the König-Str., we first enter the LIBRARY (most of the books, however, are stored in Market III.; see p. 136). — The small HALL OF LEGENDS, the ceiling of which is adorned with figures from German legends, by *L. Burger*, contains busts of Bismarck and Moltke, by *Drake*, and of Schliemann and

L. von Ranke, by *Grüttner*. — The handsome FESTSAAL, 103 ft. in length and 57 in width, is 49 ft. high, extending through three stories. Its fine coffered ceiling, massive candelabra, and beautifully carved oaken doors all well repay inspection. The pictures of the months in the lunettes are by *O. Begas*. This hall also contains statues of Frederick the Great and Frederick William III., by *Sussmann-Hellborn*, a bust of William II., by *Schott*, and *A. von Werner's* well-known picture of the Berlin Congress of 1878. — Hence we pass through the TOWN COUNCIL CHAMBER and its vestibule, with pictures in the lunettes by *Hertel* (Works of charity, in a landscape setting), and regain the staircase.

Three walls of the STAIRCASE ascending to the upper floor are adorned with admirable large *Paintings by *Mühlenbruch*: to the left, The German States before the Temple of Concord; in the centre, Germania bearing the imperial crown in triumph to William I.; to the right, the Well-merited citizens of Berlin (75 portraits). — On the upper floor is the Bürgersaal, with a frieze by *A. von Heyden* representing scenes from Berlin life.

On the groundfloor is the *Ratskeller* (p. 10); the central room contains a copy of the column in the Gerichtslaube (p. 201).

The Tower commands the best **Panoramic View of Berlin* (adm., see p. 38).

Tramways (pp. 15-20) to: Anhalt Station (63), Dönhoff-Platz (38, 62, 63, 66-69, 71, 72), Gendarmen-Markt (60, 61, 73), Gesundbrunnen (28, 38), Hackescher Markt (16, 27, 28, 29, 38, 46, 47, 48), Halle Gate (38, 64, 73), Kreuzberg (38), Lehrte Station and Moabit (16), Lützow-Platz (63, 66, 67), Neues Tor (16), Nollendorf-Platz (60, 61, 64), Potsdam Station (60, 61, 66-69, 71, 72), Rixdorf (27, 28, 29, 46, 47, 48), Silesian Station (16), Schöneberg (60, 61, 68, 69, 71, 72), Spittel-Markt (38, 46, 47, 48, 62, 64-72), Stettin Station (16, 27, 28, 29), Zoological Garden (64).

To the N.W. of the Rathaus, and occupying almost the entire block bounded by the König-Str., the Heilige Geist-Str., and the Spandauer-Str., is the **Central Post Office** (Pl. R, 26; comp. p. 24), built in 1874-84. The letter post-office in the Heilige Geist-Str., added in 1901, is a brick building in the Brandenburg Gothic style, with details in coloured tiles.

A little to the N. of this point the Spandauer-Str. intersects the Kaiser Wilhelm-Str., which leads to the left to the Lustgarten (p. 64) and to the right to the Neue Markt (p. 151) and the Central Market (p. 153). Farther on the Spandauer-Str. passes the old *Chapel of the Holy Ghost* (13th cent. ?), and finally ends at the Neue Friedrich Strasse. The Protestant **Garrison Church** (Pl. R, 26), in the latter street, originally erected by Gerlach in 1721-22, was rebuilt in 1900. The interior (sacristan, Neue Friedrich-Str. 46) contains standards captured by Blücher, and monuments to five heroes of the Seven Years' War, by Rode. Generals *Keith* (d. 1758) and *Kleist von Nollendorf* (d. 1823) are buried in this church. — A short distance to the W. is the Exchange (p. 155).

The Kaiser Wilhelm-Str. (p. 150) leads past the **NEUE MARKT** (Pl. R, 26), in which rises the ***Luther Monument**, begun by *Otto* (d. 1893) and completed by *Toberentz* in the year of his death (1895). The figure of the great reformer, Bible in hand, stands upon a lofty granite pedestal, at the foot of which are seated figures of Jonas and Cruciger, Reuchlin and Spalatin, and standing figures of Melanchthon and Bugenhagen, while at the sides of the steps are statues of Ulrich von Hutten and Franz von Sickingen.

In the same square is the **Marien-Kirche** (Pl. R, 26), built in the 13th cent., rebuilt in the 14th, and restored in 1892-94. The singular Gothic spire of the tower (295 ft.) was added in 1790. In front of the W. entrance is an expiatory cross for the murder of a Prior of Bernau (1325). The exterior of the church is plain, but the interior (sacristan, Bischof-Str. 4-5) well repays a visit. In the hall below the tower is a *Dance of Death*, a mural painting of about 1470, with rhymes in Low German, discovered beneath the whitewash in 1860. In the choir is the ***Monument of Count Sparr** (d. 1668), a field-marshal under the Great Elector, an admirable Dutch work. The curious marble pulpit is by *Schlüter* (1703). Organ concert on Mon., 7.15 p.m.; adm. free.

To the N.W. stretches the *Rosen-Strasse*, see p. 51.

To the E. of the Rathaus the König-Str. (p. 147) is intersected by the **KLOSTER-STRASSE** (Pl. R, 26). Turning to the right we enter the S. part of the latter, which still preserves to some extent its old-fashioned appearance. To the right (No. 32-36) is the *Institute and Museum of Hygiene* belonging to the University, which will soon be transferred to Hessische-Str. 4 (p. 164). The museum (closed at present) embraces sections illustrating the protection of workmen, water-supply, dwellings, scholastic institutions, the care of the sick, clothing, and food. Director, Prof. Rubner. — In No. 36 also is the —

Museum of German National Costumes and Domestic Industries (Pl. R, 26), an extensive and valuable collection founded in 1889 by private munificence and handed over to the government in 1904. The collection suffers from inadequate accommodation. Adm., see p. 38.

FRONT BUILDING. Room I. Numerous Tyrolese costumes from the Gröden Valley. The cabinets contain articles from Jamund near Köslin and Schleswig-Holstein (cab. 1); Switzerland and Alsace (2); Mönchgut in the island of Rügen (3); Baden (6); and Pyritzer Weizacker in Pomerania (7). Here also are a model of a peasant's hut from the Kinzig-Tal (Black Forest); painted skulls from Salzburg and wooden tomb-memorials from the neighbourhood of Reichenhall; ***Peasant's room** from Alsace; house from Berchtesgaden in Upper Bavaria; in front of the latter, a votive cross from the Black Forest; peasant's house from near Osnabrück. The desk-cases contain embroidered bodices, head-dresses, ornaments, etc. — **Room II.** Lithuania: invitations to act as god

parents. — Room III. Articles from Serbia, the Vierlande (near Hamburg), and Hesse. In the anteroom, Tyrolese costumes; mangling-boards. — Room IV. Articles from Brunswick and North Friesland; also a large collection from Brandenburg (Cab. 27. Spreewald; Cab. 30. Oderbruch and Fläming) and the Altmark (cabs. 29 & 30). — Room V. Upper Bavaria, Hesse, and Tyrol; drinking-vessels; house from the Spreewald. — Room VI. Bavaria and the Egerland (Bohemia); Halloren (workers in salt-mines). — Room VII. *Wendish peasant's room. — Room VIII. Bavarian costumes; peasant's house from Upper Hesse; carved furniture; 'Feuerkieken' or portable foot-warmers.

BUILDING IN THE COURT (apply to the attendant). Vestibule. Gothic stove; belts from Tyrol and Transylvania. Room I. *Hindelopen room from Dutch Friesland; walls lined with Delft tiles; carved cabinets. At the back, Roman chariot. — Room II. Room from Lüneburg, with handsome panelling of 1510. — RIGHT WING. Room I. Cabinets with ornaments; peasants from the Altenland and Hanover (Nottendorf). — Room II. Schleswig-Holstein; Altenburg; Transylvanian costumes; peasant's house from the neighbourhood of Husum; chicory-mill from Thuringia; cow-bells. — Room III. Swiss room, with 17th cent. panelling; fayence stove from Winterthur (1665).

Opposite, at Kloster-Strasse 76, is the *Lagerhaus*, used for different purposes, built in 1705 on the site of the so-called 'Hohe Haus', the Berlin residence of the margraves and early electors before the palace was built (p. 47). Elector Frederick I. received the homage of his subjects here in 1415. Behind rises the new *Royal Privy Record Office* (Geheime Staats-Archiv). — Adjacent (No. 75) is the *School of Art* (director, Prof. Ewald; comp. p. 142), erected in 1877-80 by Gropius & Schmieden. Behind this, in the rooms once used by Rauch as a studio, is the **Rauch Museum** (director, Prof. E. Hundrieser), a collection of casts and models of the works of that distinguished master, the originals of most of which are in Berlin. Adm., see p. 38; catalogue, 1 *M.*

Adjoining the School of Art is the *Gymnasium zum Grauen Kloster*, a grammar-school founded in 1574, and containing the conventual and chapter-rooms (the latter dating from 1474) of the old Franciscan monastery, in good preservation. A tablet on the outer wall recalls the fact that *Bismarck* was a pupil here in 1830-32. — The Gothic **Kloster-Kirche** (Pl. R, 29), erected at the end of the 13th cent., is, in virtue of its fine choir, the most interesting mediæval building in Berlin. The interior (sacristan, Kloster-Str. 71, second floor) contains a painting in memory of a Count Hohenlohe (d. 1412), a votive-painting in memory of the wife (d. 1575) of the electoral court-physician Thurneisser, a memorial stone of the poet Sam. Rodegast (d. 1708), once rector of the 'Grey Convent', a large triumphal cross, etc. The choir-stalls date from the 15th century. The church was restored in 1842-44, when the vestibule, staircase-towers, and rood-turret were added.

Beyond the Kloster-Kirche in the Kloster-Str. is the *Parochial Church* (Pl. R, 29), erected by Nering in 1695-1703; the tower, containing a peal of bells, was added in 1715, the interior restored in

1884.— To the right, on the area bounded by the Kloster-Str., Parochial-Str., Jüden-Str., and Stralauer-Str., a large new *Municipal Building*, from L. Hoffmann's designs, is under construction.

The next street crossing the König-Strasse (p. 147), to the E. of the Kloster-Str., is the Neue Friedrich-Strasse. In the N. part of the last-named is the spacious **Central Market** (Pl. R, 26; comp. p. 37), and in the S. part is the new **District Court I.** (*Land- und Amtsgericht*; Pl. R, 29), designed by *Schmalz* in a free adaptation of the S. German baroque style, presenting its main façade, flanked by two lofty turrets, to the N. towards the Gruner-Strasse. It contains a fine staircase. The Neue Friedrich-Str. runs S. to the new Märkische Provinzial-Museum (p. 144).

The E. end of the König-Strasse is flanked by colonnades (*Königs-Kolonnaden*), built by Gontard in 1777 to form the approach to the former Königs-Brücke, which spanned the city-moat. Both bridge and moat were removed on the construction of the Stadtbahn. The name commemorates the formal entry of the first king of Prussia after his coronation at Königsberg in 1701.— Behind the colonnade, to the N.W., is the **Alexander-Platz Station** (Pl. R, 26; see pp. 1, 13).

Tramways (pp. 15-21) from the station and from the Alexander-Platz (on the E.; Nos. 3, 11, 22, 30, 31, 35, 36, 37, 41, 49, 50) to: Anhalt Station (63), Dönhoff-Platz (62, 63, 64, 66-69, 71, 72), Gendarmen-Markt (60, 61, 73), Gesundbrunnen (35, 36), Görlitz Station (11, 22), Hackescher Markt (16), Halle Gate (64, 73), Kreuzberg (35, 36, 37, 41), Moabit (11, 16), Lützow-Platz (3, 63, 66, 67), Neues Tor (11, 16), Nollendorf-Platz (3, 60, 61, 64), Potsdam Station (60, 61, 66-69, 71, 72), Rixdorf (22), Schloss-Platz (60, 61, 63, 73), Schöneberg (3, 30, 41, 60, 61, 68, 69, 71, 72), Spittel-Markt (62, 64-72), Stettin Station (11, 16).

The König-Strasse passes under the Stadtbahn and ends at the spacious ALEXANDER-PLATZ (Pl. R, 29). On the N. side of the Platz stands a colossal copper figure of *Berolina*, by *Hundrieser* (statue and pedestal each 25 ft. high). To the S. are the **Police Headquarters** (Pl. R, 29), a huge pile covering an area of about 18,870 sq. yds., erected in 1885-90. The niches at the N.E. corner contain bronze statues of the Great Elector, King Frederick I., Emperor William I., and Emperor Frederick III.— At No. 10 in the street 'Am Königsgraben', diverging from the Alexander-Platz to the N., are a bust and tablet commemorating the fact that *Lessing* completed 'Minna von Barnhelm' here in 1765.

To the N.E. of the Alexander-Platz, between the Landsberger-Str. and the Neue Königs-Str., is the **Church of St. George** (Pl. R, 29), built in a Transition style by *Otzen* in 1895-98. The principal tower (340 ft.), rising high above the surrounding houses, admirably fills in the vista along the König-Strasse. The choir and organ-recess are embellished with glass-mosaics (sacristan, Kurze-Str. 2).

From the Police Headquarters we may skirt the Stadtbahn towards the S. to the *Jannowitz-Brücke* (p. 144).

The E. and N.E. quarters of the old town of Berlin are of little interest to strangers. To the S. of the Landsberger-Str. lies the STRALAU QUARTER, to the N. of it the KÖNIGS QUARTER. The more important points are here mentioned in order from S. to N.; most of them are most conveniently reached by means of the tramway (Stadtring, p. 14).

Near the Spree lies the **Silesian Railway Station** (Pl. R, 31), built in 1864 and greatly extended in 1880-81.

Tramways (pp. 15-22): Nos. 9, 31, 80, 102; also 1, 2, 22, 30 (Andreas-Str.), 16, and 78 (Grüner-Weg).

In the *Andreas-Platz* (Pl. R, 31) are two bronze groups: Workman and his son, by Haverkamp, and Woman of the working-class with her child, by Gormanski. — Near the beginning of the Grosse Frankfurter-Str. stands the *Church of St. Mark* (Pl. R, 32), built in the round-arched style by Stüler, in 1848-55.

The Grosse Frankfurter-Str. goes on to the **Municipal Cattle Market and Slaughter Houses** (Pl. R, 38; tramways Nos. 65, 66, 67, and C). The market is busiest on Wed. & Sat. till 1 p.m. (adm. free), the slaughterhouses on Mon. & Thurs. (adm. by tickets obtained at the office in the Thäer-Str.). Good restaurant. The market has a special station on the 'Nord Ring' (p. 13). — Near the market lies the commune of **Lichtenberg**, with 48,000 inhab. (Frankfurter Allée Station on the 'Nord Ring'; tramways Nos. 66, 68, 69, 70, & 71). A tramway (No. 71) runs to the N.E. from the Frankfurter Allée Station to the municipal lunatic asylum of *Herzberge*.

To the N. of the Grosse Frankfurter-Str. are the *Pius-Kirche* (Pl. R, 32), a Gothic brick-church built by Hasak in 1893-94, and the *Church of the Resurrection* (Pl. R, 32, 35), another brick edifice in the Brandenburg style with Romanesque touches, by Blankenstein and Menken (1895). — The Gothic *Church of St. Bartholomew* (Pl. R, 30), by Stüler (1854-58), beside the old Königstor, has a fine tower.

Outside the Königstor extends the **Friedrichshain** (Pl. R, 33, 36), a park laid out in 1845 and enlarged in 1874-76 (tramways Nos. 1, 2, 62, 63, 64, 65, 101). The entrance near the Königstor is to be embellished with sculpture. Outside the S. entrance, at which a gateway is to be erected, stands a bronze *War Monument*, by Calandrelli, commemorating the natives of E. Berlin who fell in 1870-71. — The large municipal *Hospital (Krankenhaus) am Friedrichshain*, No. 159 Landsberger Allée, was erected in 1868-74 by Gropius & Schmieden. Visitors are admitted on Sun., Wed., & Sat., 2-3. By the W. wall of the hospital, near the Landsberger Allée, is the cemetery of the insurgents who fell in March 1848 (Pl. R, 32).

About 3 M. to the N. of the Königstor are the villages of **Weissensee** and **Neu-Weissensee** (Pl. B, 40; *Schloss-Restaurant*), with 40,000 inhab. (tramways Nos. 60, 61 & 62). To the N.W. is the (1½ M.) race-course for trotting-matches (p. 31).

9. Northern Quarters. Hohenzollern Museum.

To the N. of the Cathedral (p. 64) the *Friedrichs-Brücke* crosses the Spree. On the right bank, in the Burg-Str., rises the —

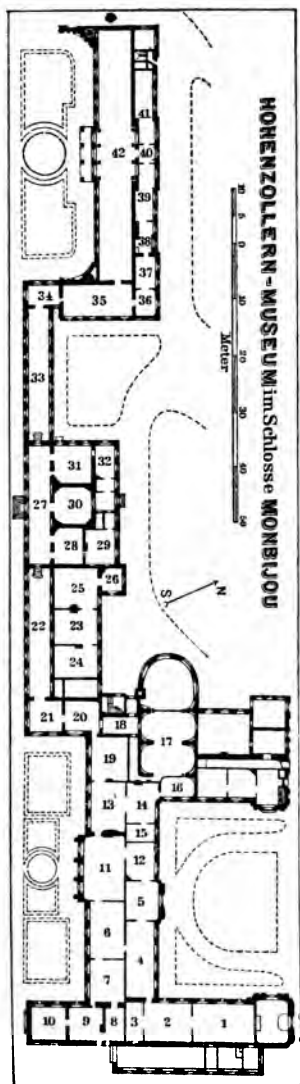
Börse, or **Exchange** (Pl. R, 26), erected in 1859-64 by *Hitzig*, the first modern building in Berlin executed in stone instead of brick. The chief façade towards the Spree is embellished with a double colonnade, above which, in the centre, is a group in sandstone by *R. Begas*, representing Borussia as the protectress of agriculture and commerce. In the vestibule is a seated marble figure of Emperor William I. as law-giver, by *Siemering*. The walls of the main hall, which is lined with imitation marble, are embellished with arcades resting on granite columns. It is 110 yds. in length, 29 yds. in breadth, and 65 ft. in height, and is divided into three sections by two galleries supported by arches. More than 4000 people congregate in the Exchange daily. During the business-hours, 12-2, the gallery affords the best survey of the busy scene (admission, see p. 37). An annexe on the S., added in 1884-85, accommodates the corn-exchange.

To the N. of the Exchange are the *Circus Busch* (p. 29), on the left, and the tasteful *Börse Station* (Pl. R, 26) of the Stadtbahn (p. 13), on the right. Passing between these, we reach the MONBIJOU-PLATZ, which is adorned with a marble bust of *A. von Chamisso* (p. 139), by *Mosen*.

Here, in an old garden (part of which is open till dusk), stands the royal **Château of Monbijou** (Pl. R, 23). The nucleus of the edifice consists of a villa erected by *Eosander von Goethe* in 1708 for Countess Wartenberg, which was afterwards enlarged as a residence for Queen Sophia Dorothea, wife of Frederick William I. The two detached buildings facing the Monbijou-Platz were added by *Unger* in 1789-90. In the Monbijou garden is the tasteful little **English Church** (*St. George's*), erected in 1884-85 from the designs of J. C. Raschdorff (services, see p. 42). Adjacent (entr. from the Oranienburger-Str.) stands the *Dom-Interimskirche* or *Temporary Cathedral*, built in 1892 (comp. p. 64).

The Château has since 1877 contained the ***Hohenzollern Museum**, a collection of personal reminiscences of the Prussian rulers from the time of the Great Elector down to the present day. It includes a large number of objects of genuine artistic interest, and affords a good survey of the progress of industrial art in the last two centuries. Director, *Prof. Seidel*. Adm., see p. 37. Catalogue (1903), 30 pf.

Rooms 1 & 2 (comp. Plan, p. 156) are devoted to *Emperor William II*. Memorials of his visit to Palestine (1898), includ-



ing paintings by Ism. Gentz and a mother-of-pearl model of the Mosque of Omar at Jerusalem. Original drawings and engravings of published drawings by the emperor. Portraits of the emperor by F. Kaulbach (1869) and Noster. Cavalry charge under the emperor's command, by Kossak. — R. 2. Paintings of state ceremonials (to the right, Audience of Prince Chung, 1901); in the centre, Wedding gift from the 'Borussia' student-corps at Bonn. — R. 3 is closed at present.

Room 4: Emperor Frederick (1831-88) and Empress Victoria (1840-1901). Memorials of the emperor at school and college; Marriage garments of the emperor and empress (1858); Bust of the emperor, by Schuler. Painting, by E. Hildebrand, of the royal family in front of the New Palace (p. 188); above the jasper chimney-piece, Portrait of the emperor, by G. Richter; Obsequies of Empress Victoria at Cronberg, by Brütt (1901).

Rooms 5-8: Emperor William I. (1797-1888). R. 5 contains *M. Lock's marble group, 'No time to be tired', and the marble angels from the mausoleum of Emp. Frederick. — R. 6. Addresses, the most interesting designed by Menzel after the attempt on the emperor's life in 1878 (in the right corner). By the rear-wall are the emperor's coronation-robcs (1861) and uniforms appropriate to his various orders; also the coronation-canopy. By the window-wall is Moltke's study-table, with a

cast of his death-mask and his hands, and Harrach's drawing of Moltke on his death-bed. Silver Hall of Fame by Friedeberg Sons. — R. 7. By the N. wall, costumes and uniforms; sabre-tash (to the left of the swords) on which the emperor wrote his letter to Napoleon III. at Sedan. In the centre is the table at which Napoleon III. signed the declaration of war at St. Cloud in 1870. On the window-wall are memorials of the emperor's youth, comprising a letter from Queen Luise to her son (1806). Portraits of Bismarck and numerous generals. — R. 8. Bust of Prince William by Rauch (1833). Paintings: *Unter den Linden*, March 22nd, 1887, by Geissler; the emperor on his death-bed, drawing by A. von Werner; the emperor in his private room, by Bülow (1888); *Address of the city of Berlin after the campaign of 1866, by Menzel.

Rooms 9 & 10: Empress Augusta (1811-90). R. 9. To the right, Christening-robe of Emp. Frederick. — R. 10. Bridal-train (1829) and coronation-robe of the empress; coronation-canopy; ornaments worn at her golden wedding; to the right her widow's dress. Portraits of the empress (1869 and 1888) by Plockhorst.

Room 11: Frederick William IV. (1795-1861). In the corner, to the left, robes of the Order of the Garter. In the centre, table with drawings by the king. By the central window, jewels of Queen Elizabeth. — On the walls are replicas of landscape studies by the king; his portrait by Otto; and *Portraits of contemporary savants and artists, mostly by K. Begas the Elder.

Room 12: Queen Elizabeth (1801-73). Her portrait, by Bülow; King Frederick William IV. after the attempt on his life in 1850, water-colour by Otto; homage at the castle of Hohenzollern, by Bürde.

Room 13: Frederick William III. (1770-1840). Portraits of contemporary generals. By the window-wall are memorials of Prince Louis Ferdinand, who fell at Saalfeld (1806). By the rear-wall, Napoleon's table-service captured at Waterloo; memorials of 1813, including ornaments made of iron; paper money from Colberg (1807); robes of various orders. By the E. wall are a portrait of Theodore Körner, painted by his sister, the Judgment of Paris, a bas-relief by Canova, and portraits of Princess Liegnitz, the second wife of the king (d. 1873).

Rooms 14-16: Queen Luise (1776-1810). In RR. 14 & 16 are numerous portraits of the queen, memorials of her childhood, articles used by her, clothes, work done by her, and musical instruments. In R. 14 are busts of Queen Luise and King Frederick William III., by Schadow and Rauch; in R. 16, the queen as Urania, by Wichmann. R. 15 is fitted up in the style of Queen Luise's bedroom at Potsdam and contains her bed, her death-mask, and the cradle of her youngest children.

Room 19: Frederick William II. (1744-97). Cabinet made at Neuwied, embellished with coloured marquetry (1791); clock of 1793; portrait of the king, by Graff.

Room 20: Queen Frederica Louisa (1751-1805), second wife of Frederick William II. Portrait of the queen, by Graff.

Rooms 21-26: Frederick the Great (1712-86), with furniture from the New Palace. R. 21, 22. Porcelain collection; the porcelain service dates from the original equipment of the palace. Fine rococo console; below, large Chinese vases. In R. 21, table with small articles used by the king: snuff-box hit by a bullet at Kunersdorf in 1759; snuff-box held by the king in his hand when he died. In the middle of R. 22, *Cabinet containing jewels; e. g. thirteen boxes set with precious stones, watches and sticks of the king: plate remaining of his golden service melted in 1808; ornaments found in tombs of Hohenzollern princes; chain of the Order of the Swan. Adjacent a case containing snuff-boxes in chrysoprase and jasper. — R. 23. Cedar Room. The king's piano; large collection of snuff-boxes with portraits of the king, battle-scenes, etc. — R. 24. Alcove Room. Frederick's study-table, with specimens of his hand-writing. Chinese cabinet that formerly contained the king's collection of maps. In Case 7 by the window, to the left: the bullet by which the King was wounded at Torgau (1760); tankard made of rubles. In Case 8: the king's first essays in writing and drawing; portrait of the king when crown-prince, by Knobelsdorff. In the alcove (to the right of the entrance): Frederick's drawing of the Town Palace at Potsdam; ribbons recording victories; clothes and uniforms of the king from his childhood till his death, his first dress, his gala-uniform as colonel of the life-guards (when crown-prince); the shirt in which he died; table-top with views of Rheinsberg; his death-mask. — R. 25. Throne Room. By the rear-wall are Frederick's cradle and the chair in which he died; effigies of his favourite dogs. In the centre is his pianoforte. — R. 26. In the cabinet to the left: small porcelain bust of Voltaire ('immortalis'), presented in 1775 to the latter by the king; the king and his grandson: two tin cups engraved by Baron Trenck during his imprisonment at Magdeburg; the king's flutes.

Room 27. Red Gallery. Busts of members of the Hohenzollern family (the second to the left is Prince Henry, brother of Frederick the Great). On the walls are the remains of a table-service made in China as a gift for Frederick from the Frisian Trading Co. but lost in a shipwreck on the way to Europe; also an admirable rococo service from the Berlin porcelain factory.

Room 28: Queen Sophia Dorothea (1687-1757), mother of Frederick the Great. Figures of the queen's children (in wax); her portrait by Huber. Upholstered furniture from the New Palace. — Room 29 is closed.

Room 30: Memorial Room. Coloured wooden figure of the Great Elector; King Frederick I., a cast of Schlüter's statue at Königsberg; model for a statue of Frederick William I., by Bettkober. On the walls, portraits of the children of Frederick William I.

Room 31: Queen Elizabeth Christina (1715-97), wife of Frederick the Great. The tapestry was a present from the Emperor of China to Peter the Great. — *Room 32* is closed.

Room 33. Green Gallery. Busts of generals, statesmen, and savants (comprising six after Rauch). Here also are 22 views of Old Berlin; table-services; in the first cabinet, cups in memory of Queen Louise and of the year 1813. Valuable collection of glass, including glasses ridiculing Gundling, from the 'Tobacco Parliament' (see below), and ruby-coloured glass made by Kunkel, the alchemist. — In the small *Room 34* are two busts of Napoleon I., that to the left by Canova.

Room 35: Frederick William I. (1688-1740). By the rear-wall are portraits of the king's family, the chair in which he died, and his turning-lathe. By the windows: arm-chair made for Peter the Great; pulpit from Königs-Wusterhausen; specimens of the king's handwriting; memorials of Lieutenant Katte, who was executed for complicity in Frederick the Great's attempted flight (when crown-prince); picture of a 'Tobacco Parliament'. In the centre are the table, chairs, and pipes used at the 'Tobacco Parliaments'.

Rooms 36-38: Frederick I. (1657-1713) and Queen Sophia Charlotte (1668-1705). — The ceiling of R. 36 is a reproduction of a contemporaneous one in the Palace at Berlin; to the right, portrait of the king, by Weidemann; in the glass-case to the left, statuette of the Great Elector as St. George. — R. 37. Portrait of the queen, by Weidemann; her pianoforte; reliefs of the royal couple from Schlüter's sarcophagi (p. 61). — R. 38, with Renaissance panelling, is a reproduction of the room in the Palace of Königsberg in which Frederick I. was born. Wax figures of the King and the Great Elector.

Room 39: Frederick William, the Great Elector (1620-88). Felt-hat and iron helmet, worn by the Great Elector at the battle of Fehrbellin; casque and boots. Tapestry representing the elector's military achievements. Ivory ornaments of the latter half of the 17th century.

Room 41: The Early Electors. Triptych (1417) from the church of Kadolzburg, with portraits of Elector Frederick I. and his wife; vestment worn by Cardinal Albrecht of Brandenburg. By the window: Model of the (new) castle of Hohenzollern.

Room 42: Large Saloon. At the E. end are portraits of the electors. — By the rear-wall: Map of Berlin in 1685; views of old Berlin; casts of the tomb of John Cicero, by Peter and Johannes Vischer (comp. p. 65). Paintings: Frederick William III., and Frederick

William IV. receiving homage, by Krüger; Queen Louise visiting an orphanage, by Schrader; Battle of Königgrätz, by Steffek; Moltke's 90th Birthday, by A. von Werner. — By the window are three colossal busts in plaster: Frederick the Great, after Rauch; the Great Elector, after Schlüter; and Emp. William I., after R. Begas. Cast of Bläser's statue of Frederick William IV. at the castle of Hohenzollern. Models of the castle of Nuremberg, the Mausoleum at Charlottenburg (p 185), and the Palace at Berlin as it was in the time of Joachim II.

The château of Monbijou is situated in the SPANDAU QUARTER, which also includes the ORANIENBURGER-STRASSE, running thence to the N.W. to the old Oranienburg Gate (p. 163). No. 76a in this street is the *Dom-Kandidatenstift* (*Theological Seminary*), built in 1858 from Stüler's design; the church was completed in 1873. No. 30, farther on, is the **New Synagogue** (Pl. R, 24), one of the finest modern buildings in Berlin, begun in 1859 in a modified Oriental style from designs by *Knoblauch*, and completed in 1866 under the superintendence of *Stüler*. The façade, which is constructed of brick with details in granite and sandstone, is very effective in spite of its lack of width. The gilded dome attains a height of 158 ft. The *Interior (adm., see p. 39) is still finer. Passing through a vestibule, we first enter the *Small Synagogue*, used for the daily services, beyond which is the *Chief Synagogue*, 130 ft. long (not including the apse), 79 ft. broad, and 78½ ft. high, with 3000 seats. The iron vaulted roof is supported by slender iron pillars. During the evening-service (Fridays at dusk) the 'dim religious light' from the stained glass and the cupolas produces a remarkably fine effect. The places for men are on the ground-floor, those for women in the galleries. — No. 70 Oranienburger-Str. is the *Parcel Post Office* (p. 24), and No. 35-36, on the other side of the street farther on, is the *Postal Conveyance Office* (*Post-Fuhramt*).

A little to the N. of the Börse Station (p. 155) lies the small *Hackesche Markt* (Pl. R, 26), the chief centre of traffic for the Stralau Quarter, and for the ROSENTHAL SUBURB, which begins about ½ M. to the N.

Tramways (pp. 15-17): Nos. 16, 27, 28, 29, 33, 38, 39, 40, 46, 47, 48, 52-56.

Outside the former Schönhausen Gate, in the Ferbelliner-Str., are the Rom. Cath. *Church of the Sacred Heart* (*Herz-Jesu-Kirche*; Pl. R, 27), by Hehl (1897-98), and, at the corner of the Schönhauser Allée and the Weissenburger-Str., a marble monument to A. *Senefelder*, inventor of lithography (1771-1834), by Pohle (1892).

About 3 M. beyond the Schönhausen Gate (tramways, Nos. 46, 47, 49, 105) lies the village of **Pankow** (*Linder's Restaurant*), a favourite

resort in summer (21,500 inhab.), with a station on the Stettin railway and on the Nordbahn (pp. 206, 209). — About $\frac{3}{4}$ M. further on is the village (3400 inhab.) of **Nieder-Schönhausen** (*Rest. Liedemit*), with a royal château built by Eosander von Goethe and long occupied by the wife of Frederick the Great. — To the W. of Pankow lies ($\frac{1}{4}$ M.) **Schönholz**, a station on the Nordbahn (p. 209), with a large park belonging to the Berlin riflemen's society and a frequented restaurant.

From the Hackesche Markt (p. 160) the Rosenthaler-Str. runs to the former Rosenthal Gate, passing the large new warehouse of *A. Wertheim* (p. 124), built in a thoroughly modern style by Messel, and a *Wall Fountain*, with the figure of a girl drawing water, by Uechtritz (1898).

A little to the W. of the Rosenthaler-Str. rises the *Sophien-Kirche* (Pl. B, 27), founded by Queen Sophia Louise in 1792 and rebuilt in 1892. The churchyard contains the tombs of *Zelter*, the composer (d. 1832), and of *Leopold von Ranke*, the historian (d. 1886).

In the Kleine Rosenthaler-Str. (Pl. B, 27) is the *Old Garrison Churchyard*, with the graves of *F. de la Motte-Fouqué*, the poet (d. 1843), and of *General von Lützow* (d. 1834).

Outside the Rosenthal Gate, to the E. of the Brunnen-Strasse, is the *Zions-Kirche* (Pl. B, 27), erected by Orth in 1866-73, to commemorate the escape of Emp. William I. from the attempt on his life at Baden-Baden in 1861. — To the W. of the Brunnen-Str. is the *Church of the Atonement* (*Versöhnungs-Kirche*; Pl. B, 24), a Gothic brick edifice by Möckel (1895); and in the Garten-Platz (Pl. B, 21, 24), to the N.W., is the Rom. Cath. *Church of St. Sebastian*, a sandstone building in the early-Gothic style, by Hasak (1893).

The Brunnen-Str. ends at the *Gesundbrunnen Station*, on the Nord-Ring, the Stettin line, the Nordbahn, and the Kremmen and Wittstock line (Pl. B, 23; comp. pp. 13, 209). — A little short of the station, to the left, is the **Humboldt-Hain** (Pl. B, 20, 23), a park 90 acres in area, laid out in 1869-76. It contains a large number of non-European trees and shrubs, which are grouped according to the continents of their origin, while the American specimens are also arranged according to botanical zones. Near the Brunnen-Str. are a group of large erratic boulders, dedicated to *Alexander von Humboldt*, and a marble bull by *M. Geyger*. The botanical section (adm. Wed. & Sat. 1-6; strangers at other times also) is on the S. side, near the manager's office; it contains a department in which plants are grown to be used in object-lessons at schools. Here also are a vivarium for tortoises, snakes, and lizards, and a *Geological Wall* (explanation 50 pf.). — At the N.E. angle of the park is the *Church of the Ascension* (*Himmelfahrt-Kirche*; Pl. B, 23).

Beyond the station is the **Gesundbrunnen** (Pl. B, 19, 22; tramways, Nos. 8, 23, 34, 35, 36, 38, 39, 105), which has belonged to the city since 1861. The mineral spring, known on its discovery in 1701 as the *Friedrichs-Gesundbrunnen* and after 1809 as the *Luisenbad*, is quite insignificant.

10. Northern Friedrich-Strasse. Oranienburg Suburb. Neue Wilhelm-Strasse and Luisen-Strasse. Moabit.

THE FRIEDRICH-STRASSE (p. 120) runs in a straight direction towards the N. from the Linden (Pl. R, 23) across the Spree to the former Oranienburg Gate. The busiest part is the S. section, between the Linden and the Friedrich-Strasse Station (see below), which traverses the DOROTHEEN-STADT (p. 46). It is here intersected by three cross-streets running parallel with the Linden, *viz.* the Mittel-Strasse, the Dorotheen-Strasse, and the Georgen-Strasse.

In the W. portion of the Dorotheen-Str. stands the **Dorotheenstadt Church** (Pl. R, 23), remodelled in 1860-62, containing the *Monument of Count von der Mark (d. 1787), a natural son of Frederick William II., *Schadow's* first important work (sacristan, Mittel-Str. 28). Opposite (Dorotheen-Str. 27) is the *Royal York Masonic Lodge*, built in 1881-83 as an addition to a house erected by Schlüter in 1712. Farther to the W. we reach the Neue Wilhelm-Strasse (p. 163).

The **Bahnhof Friedrich-Strasse** (Pl. R, 23), at the corner of the Friedrich-Str. and Georgen-Str., is the main station of the Stadtbahn (pp. 1 and 13). On the S. side is a bronze bust, by Brunow, of *Dircksen*, the builder of the Stadtbahn (1902).

Tramways (pp. 15-22) viâ the Dorotheen-Str. (Nos. 13, N, and O) and the Charlotten-Str. (Nos. 12, 25, 32, 34, 105) to the Brandenburg Gate (13, N, O), Dönhoff-Platz (12, 13), Gendarmen-Markt (34), Gesundbrunnen (34, 105), Görlitz Station (12), Halle Gate and Kreuzberg (34), Moabit (12, 13), and Stettin Station (25, 32, 105).

On this side of the station, at No. 97 Friedrich-Str. (corner of the Georgen-Str.), is one of the Aschinger restaurants, a large and tastefully fitted up establishment (comp. p. 11). Beyond the station, on the left (Nos. 139-141), is the *Kaiser Wilhelm Academy*, founded in 1795 for the training of army doctors (new building in the Invaliden-Park under construction; see p. 167).

The Friedrich-Strasse beyond the station crosses the Spree by means of the *Weidendamm Bridge* (Pl. R, 23). To the right, in the Weidendamm and Kupfergraben, are the *Barracks of the Alexander Guards Regiment*, behind which rises the Emperor Frederick Museum (p. 85). To the left, on the Schiffbauerdamm, is the *Neue Theater* (p. 28), built in 1892 by Seeling. — To the right of the Friedrich-Str., Nos. 5-11 Ziegel-Str., are the *United Clinical Institutes* of the University (for surgery and for diseases of the eye and ear; visitors admitted on Wed., Frid., & Sun. 12-1.30), connected with the *Langenbeck-Haus*, the meeting-house of the German Surgical Society. Farther on, at Artillerie-Str. 20, is the *Midwifery Institute*, and beyond it, at the end of the Ziegel-Str., the new build-

ing of the Polyclinic Institute for internal diseases. — Farther on to the left of the Friedrich-Str., in the Karl-Str., is the *Circus Schumann* (formerly Renz; comp. p. 29).

The Friedrich-Str., just beyond its junction with the Oranienburger-Str. (p. 160), which runs hence to the S.E., ends at the site of the former ORANIENBURG GATE (Pl. R, 24).

Tramways (pp. 15-18), Nos. 1, 16, 25-29, 32, 34, and (viâ the Oranienburger-Str.) 52 and 56.

The ORANIENBURG SUBURB in its present aspect is a creation of the last ten years. Until 1888 the huge engine-works of Messrs. Borsig (pp. 169, 203) stood immediately outside the Oranienburg Gate on the right side of the CHAUSSÉE-STRASSE, on a site now occupied by new streets. To the left are several old cemeteries.

The *OLD DOROTHEENSTADT CEMETERY (Pl. R, 21, 24) contains many handsome monuments and interesting graves. Near the E. wall repose the philosophers *Fichte* (d. 1814) and *Hegel* (d. 1831); to the left of the main walk are the graves of *Schinkel* (d. 1841; monument designed by himself), *Rauch* (d. 1857), *Stüler* (d. 1865; monument by Strack), *A. Borsig* (d. 1854; monument by Schadow), and *G. Schadow* (d. 1850); to the right of the main walk is the grave of *Beuth* (d. 1853; comp. p. 141).

No. 6 Chaussée-Str. is *Borsig's Office.*, built by Reimer & Körte, with the bronze figure of an iron-worker. Farther on, the Chaussée-Str. intersects the Invaliden-Str., leading to the left to the Scientific Museums mentioned on pp. 164-66, and to the right to the **Stettin Railway Station** (Pl. R, 24; see p. 1), with a station for suburban traffic (p. 15) beside it on the W.

Tramways (pp. 15-22): Nos. 2, 10, 11, 51, and Q; also No. 105 (Garten-Str.) and Nos. 16, 25-29, 32, and 34 (Chaussée-Str.).

Beyond the Invaliden-Strasse are the *Schiller-Theater Nord* (*Friedrich - Wilhelmstadt Theatre*; p. 28) and the *Fusilier Guards' Barracks* (Pl. B, 21). The Chaussée-Str. ends at the WEDDING-PLATZ (Pl. B, 18, 21), where stands the Romanesque *Dankes-Kirche*, built in 1884 from a design by Orth to commemorate Emperor William I.'s escape from assassination in 1878.

Farther on is the suburb of **Wedding**, incorporated with the city in 1861. At Reinickendorfer-Str. 32 is the *Emperor and Empress Frederick Children's Hospital* (Pl. B, 16), built in 1890; at Schul-Str. 97-78 is the *Emperor William and Augusta Institution for the Aged* (Pl. B, 16, 19), established in 1880; and at Exerzier-Platz 12 is the *Hospital of the Holy Ghost and St. George* (Pl. B, 16), erected in 1882-86. — In the Müller-Str. is the *Nazareth-Kirche* (Pl. B, 17), a brick edifice in the Brandenburg style, by Spitta (1891-93).

The Wilhelm-Str. (p. 122) is continued to the N. of the Linden by the NEUE WILHELM-STRASSE (Pl. R, 20). In the latter, at the corner of the Dorotheen-Str. (p. 162), is the *Military Academy*, founded by Scharnhorst in 1810 for German officers. The present building, by Bernhardt & Schwechten, dates from 1882. Farther to

the N. are the *Physiological, Pharmacological, Second Chemical, and Physical Institutes* of the University.

Beyond the *Marschalls-Brücke* the street is called the *LUISEN-STRASSE* (Pl. R, 21, 20), and, running parallel with the *Friedrich-Strasse*, ends at the *Neue Tor*. The district it traverses is known as the *FRIEDRICH-WILHELM-STADT* after Frederick William II. At *Luisen-Str.* 32 is the *Imperial Patent Office* (comp. p. 137). A tablet on No. 24a, opposite, marks the house where the historian *Ranke* died in 1886 (comp. p. 161). No. 35 is the office of the *Berlin Electricity Works*, which produce a force of about 55,000 horse-power. — Farther on the *Luisen-Str.* crosses the *Karl-Str.*, which leads to the left to the *Kronprinzen-Brücke* (p. 176). To the N. of the latter, in the *Friedrich-Karl-Ufer*, is the *Lessing-Theater* (p. 27); near by, in the *Unterbaum-Str.*, is the *Institute for Children's Diseases* (director, Prof. Heubner).

Farther on, at the corner of the *Schumann-Str.* and the *Luisen-Str.*, is a monument to *Prof. von Graefe*, the oculist (d. 1870), with excellent reliefs in terracotta, by *Siemering*. Near this point is the *Charité* (Pl. R, 21), a large hospital founded in 1710, now being rebuilt. The *Charité* serves also as a teaching institution in connection with the University, and is united with the *Pathological Institute*, which reached its present importance under the management of *Prof. Virchow* (d. 1902). Visitors are admitted to the hospital on Wed., Sat., & Sun., 2-3 p.m.

At No. 56 *Luisen-Str.* is the *Veterinary College* (Pl. R, 21; 500 students), opened in 1790. In front of the main building is a bronze statue of *A. C. Gerlach* (d. 1877), a former rector, by *Panzner*. In the garden is the *Anatomie, or University Dissecting Room*, built by *Cremer* in 1863-65 (main entrance, *Karl-Str.* 23a). — To the E. of the *Neue Tor*, *Hessische-Str.* 1-3, is the *First Chemical Institute* of the University, and (No. 4) the new building of the *Hygienic Institute and Museum* (comp. p. 151).

Outside the *Neue Tor* the *Luisen-Str.* joins the long *INVALIDEN-STRASSE*, which begins on the E. beyond the *Stettin Station* (p. 163) and ends on the W. in *Alt-Moabit*. At the point of junction (Pl. R, 21) are three important scientific institutions, in buildings by *Tiede*: viz. the *Agricultural Academy*, to the E.; the *Museum of Natural History*, in the middle; and the *School of Mines*, to the W. (p. 166); comp. the adjoining Plan.

TRAMWAYS (see p. 15-22) from the *Neue Tor*: Nos. 2, 10, 11, 16, 51, Q, and (via the *Chaussee-Str.*, to the E.) Nos. 25-29, 32, and 34.

The **Agricultural Academy** (ca. 36 teachers and 400 students), founded in 1810 by *A. Thaer* (p. 141) at *Möglin* near *Wriezen*, was removed to its present quarters in 1880. It contains the **AGRICULTURAL MUSEUM** (adm. see p. 36; official guide 50 pf.). In the vestibule are models by *Rau*, illustrating the history of

1911

1912

1913

1914

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1918

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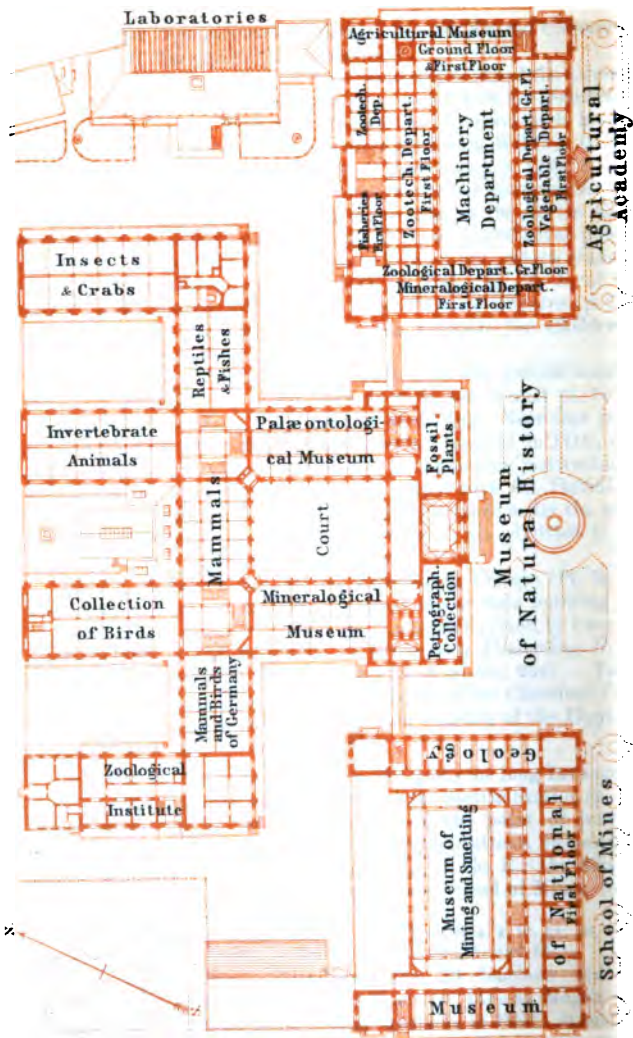
1942

1943

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manual tools and of the plough. In the covered court straight on is the *Machinery Department* (objects changed from time to time), including a collection of models. On the groundfloor also (in front and to the left) is the *Zoological Department*, with a large collection of the skulls and skeletons of domestic animals (illustrated catalogue by Prof. Nehring, 1 *M* 60 pf.). — On the first floor, on the N. side, is the *Zootechnical Department*, illustrating the development of stock-farming and fisheries, with models of farm-cattle, etc. The W. wing contains the *Mineralogical and Geological Department*: specimens of rocks and soil; mineral fertilizers; geological map of Berlin (to the depth of 1250 ft.); representations of the salt industry in Stassfurt and of the saltpetre industry in Chili. The *Vegetable Department*, in the S. wing, illustrates the history of gardening, agriculture, and forestry; also the relative values of different foods, etc. (catalogue by Prof. Wittmack, 1 *M* 20 pf.). On the side next the glass-covered court is a colonial section. In the E. wing is a Technological Department; also collections illustrating the biology and pathology of plants.

The ***Museum of Natural History** (Pl. R, 21), built in 1883-89, bears on its façade portraits in sandstone of L. von Buch (d. 1853), the geologist, and Joh. Müller (d. 1858), the physiologist. Adm., see p. 38. The building accommodates three separate institutions, each with its museum, viz. the *Geological & Palaeontological Institute*, the *Mineralogical & Petrographical Institute*, and the *Zoological Institute*. — The 'Main Collections', on the first and second floors, are reserved for students. The 'Exhibition Collection', to which alone the public are admitted, occupies most of the groundfloor. All the objects are labelled. Numerous direction-boards assist the visitor to find his way.

To the right of the entrance are two rooms containing the GEOLOGICAL SECTION.

The PALÆONTOLOGICAL MUSEUM lies also to the right, adjoining the court. It contains fossils of the chief types of antediluvian animals, the invertebrates (large ammonites) being to the right, the vertebrates to the left. By the entrance-wall, Ichthyosauri (one with traces of the skin, another with embryo) and foot-prints of the Chirotherium; by the partition in front, to the left, marine crocodiles (*Stencosaurus*); at the back, to the right, a *Plesiosaurus*, in perfect preservation. In the fourth recess to the left, by the window, is a well-preserved *Archæopteryx* in Solnhofen slate, the oldest fossil bird as yet discovered, slightly impressed on a slab of stone, the chief glory of the collection. (Another specimen of the *Archæopteryx* is in the Natural History Museum at London, and a cast of it is exhibited here.) In the middle are skeletons of the extinct giant bird (*Dinornis*) of New Guinea. The last section of

the room contains the most complete of the specimens of mammoths found in N. Germany, colossal skulls of extinct quadrupeds, and a sea-cow (*Halitherium Schinzi*).

The MINERALOGICAL MUSEUM lies to the left of the entrance. The room next the street contains the petrographical collection. In the principal room opposite is a series of table-cases containing an unusually beautiful crystallographic collection, systematically arranged. The stages in the upright cases illustrate the co-occurrence of minerals and their usual position in geological sequence. In the first cabinet on the right are large specimens of amber, malachite, and topaz; in that to the left are rock-crystals and amethysts. The table-case by the second window to the left contains diamonds and larger crystals of the precious metals. The collection of meteorites in the centre of the main corridor is one of the largest in existence. The Gothic cabinets contain the finest specimens from the collection of Karl Rumpff, formerly belonging to Archduke Stephen, in the château of Schaumburg on the Lahn. Portraits of both men are in the room.

The ZOOLOGICAL MUSEUM is an admirably selected collection, illustrating all the important groups of the animal world, with the fauna of Germany placed in the foreground (official guide 20 pf.). The series of preparations exhibiting the stages of development and inner structure of the various parts of the body should be noticed. The visitor should begin with the glass-covered court (comp. the Plan, p. 164) in which the larger animals are exhibited. Beyond, in the central rooms of the transverse building, are the *Mammals*.—A hall adjoining these on the W. is devoted to the most important *Mammals and Birds of Germany*, of which the complete lists number respectively 69 and 440 species.—Three wings project to the N. from the above-mentioned transverse building. In that to the W. is the extensive *Systematic Collection of Birds*.—The second contains the *Invertebrate Animals* (sponges, corals, shells, snails, etc.). At the beginning, on the right, is the model of a gigantic cuttle-fish, at the end a coral-reef and an oyster-bed.—The E. portion of the transverse building is devoted to *Reptiles, Amphibia, and Fishes*.—The E. projecting wing, immediately adjoining, contains *Insects and Crabs*, with illustrations in some cases of the animals' habits and methods of life. To the left are butterflies and bees (notably colonizing bees); to the right, beetles and spiders.

The **Geological Institution and School of Mines** (Pl. R, 21; plan, p. 164) was built in 1874-78. The School of Mines, which was founded in 1860 and has now 25 teachers and about 150 students, occupies the groundfloor. In the vestibule are two paintings by L. Spangenberg (the Kurische Nehrung, and the Papenkaul near Gerol-

stein). On the first floor is the *Museum of National Geology*, to which visitors are admitted only under the guidance of a keeper. The collections in the eight rooms illustrate the geological formation and the fossils of Prussia in systematic order. On the walls are geological maps (1:25,000). On the second floor are the offices of the Geological Institute and a valuable collection of amber from Königsberg. — The glass-covered court and the gallery of the first floor are occupied by the *Museum of Mining and Smelting* (adm., see p. 37). The processes of extracting and working the ore are shown in the court. We may also notice here a gigantic fossil tree-trunk from a mine near Osnabrück, and the fine examples of artistic casting from the former royal foundry at Berlin. In the gallery is a systematic collection of minerals obtained by mining.

The *Invaliden-Park*, to the W. of the School of Mines, contains the **Gnaden-Kirche* (Pl. R, 21; open daily, 12-1 and 5-7), a Romanesque sandstone building by *M. Spitta* (d. 1902), erected in 1891-95 to the memory of the Empress Augusta. The elaborate choir has stained-glass windows by Linnemann and mosaics designed by Gesellschaft. In front of the church stands an obelisk commemorating the loss of the corvette *Amazon*e in 1861. — In the park, to the W. of the Scharnhorst-Str., a new building for the Kaiser Wilhelm Academy is being erected (comp. p. 162).

The *Invalidenhaus* (Pl. R, 21), Scharnhorst-Str. 42, erected by Frederick the Great in 1748 'læso et invicto militi', is devoid of architectural interest. Opposite is the *Warriors' Monument*, a Corinthian column of iron, 145 ft. high, erected in 1854 to the memory of soldiers who fell in 1848-49 (view from the top; apply to porter of Invalidenhaus; fee). On the same side are the *Augusta Hospital* and the *Central Gymnastic Institute*, for the training of officers as gymnastic teachers for the army.

The INVALIDEN-KIRCHHOF, adjoining the Invalidenhaus on the N., is the burial-place of many distinguished officers, including *Scharnhorst* (d. 1813; monument by Schinkel, with reliefs by Tieck); *Boyen* (d. 1848), founder of the 'Landwehr'; *Friesen* (d. 1814); *Winterfeldt* (d. 1757; transferred hither in 1857); and *Taubezien von Wittenberg* (d. 1824).

To the W. of the Invaliden-Park the Invaliden-Strasse crosses the *Berlin and Spandau Canal* (completed in 1855), which is connected with the Spree on the S. by means of the *Humboldt-Hafen* (Pl. R, 21) and separates the Oranienburg suburb from MOABIT, incorporated with Berlin in 1861. Moabit, which extends along the right bank of the Spree to opposite Charlottenburg (p. 181), was so named by French immigrants, chiefly gardeners, who on account of the sandy and sterile nature of the soil styled the country '*Pays de Moab*'. It has much extended within the last twenty years (comp. p. 55). — In front of the old *Hamburg Station*, now used

for goods traffic only, is a bronze bust of *Fr. Neuhaus* (d. 1876), founder of the railway from Berlin to Hamburg. — Farther on, to the left, are the *Lehrte Station* of the Stadtbahn (p. 13), connected with the main Lehrte Station (see below), and the first German *Postal Railway Station*, with electric power. Still farther on is the Exhibition Park (see below).

To the right, opposite the Exhibition Park, are the *Zellengefängnis* or *Prison*, a model establishment for the reception of 565 inmates, built in 1842-49; the *Oberfeuerwerker-Schule*, founded in 1840 for training non-commissioned officers of artillery; and the *Barracks of the 2nd Uhlán Guards Regiment*. — At the end of the street is the Criminal Court (p. 169).

Moabit may also be reached via the Königs-Platz and the Moltke-Brücke (p. 176). — Beyond the bridge begins the street known as ALT-MOABIT, to the right of which rises the handsome *Lehrte Station* (Pl. R, 18, 21; see above). In the station, to the left, in front, is a small *Oriental Commercial Museum* (adm. free on week-days 9-8), containing an exhibition of art-industrial objects (periodically changed). Tramways, see p. 169.

Adjoining the Lehrte Station is the *German Colonial Museum* (Pl. R, 17), opened in 1899 (adm., see p. 37; description, 25 pf.). Besides ethnographic collections and specimens of produce, it contains a number of dioramic views from the German colonies and faithful reproductions of the dwellings and types of the natives, etc.

Five paintings, by *Hellgreve*, in the restaurant, illustrate the occupation of German colonies. To the right is a lecture-room. Below are dioramas of the Cameroons and the Naukluft (S.W. Africa); native huts from the Cameroons and Togo; a camp of Hereros; Chinese tavern. — Above (to the left): Ivory-Traders on the Victoria Nyanza; Arab dwelling at Dar-es-Salám, with diorama of the harbour; Hindoo shop; street and temple in Kiowchow, with diorama of the bay; panorama of Blanche Bay in the Bismarck Archipelago; native huts from the Bismarck Archipelago; houses from New Guinea, with a diorama of Stephanort.

Opposite, close to the Spree, is the *Provinzial-Steuergebäude* (Pl. R, 17), or *Office of the Local Tax Commissioners*, with bronze statues of the finance-ministers *Motz* (d. 1830) and *Maassen* (d. 1834), who took an active part in the foundation of the German Zollverein or Customs Union, by Herter and Hundrieser.

Farther on, to the right, lies the *Ausstellungs-Park* (Pl. R, 17), or *Exhibition Park*, which is intersected by the Stadtbahn. It is accessible also from the Invaliden-Str. and from the Lehrte Station of the Stadtbahn (tramways, see p. 169). The annual exhibitions of the Academy (Grosse Berliner Kunstausstellung) are held here in summer (adm., see p. 37; catalogue 1 *M*, with illustrations 2 *M*); concerts, see p. 30. The *Domed Hall* in which the exhibitions take place is a sumptuous baroque erection, with sculptured groups at the corners, by Hundrieser, Eberlein, Geiger, and Kaffsack. The ceiling-paintings are by W. Friedrich; the plastic

and painted ornamentation by O. Lessing. — In the W. part of the park (main entrance at Invaliden-Str. 57) is the *Urania Observatory* (adm., see p. 39; comp. p. 120).

Tramways (pp. 15-22): Nos. 1, 9, 12, 15, 23, 24 (Alt-Moabit), and Nos. 2, 10, 11, 16, Q (Invaliden-Str.).

The street Alt-Moabit beyond the Stadtbahn passes the **Criminal Court** (Pl. R, 15, 18), built in 1877-81, with a prison of detention. On the façade are statues of Prussian kings. The court sits almost daily from about 9.30 a.m.; visitors are admitted, but for trials exciting unusual public interest tickets of admission should be secured before 4 p.m. on the previous day. In front of the building is a bronze group of a lion and a serpent, by A. Wolff.

At this point Alt-Moabit is joined by the Invaliden-Str. (p. 167) on the E. To the S. the Paulus-Str. leads, past a *Victualling Office*, to the Luther-Brücke and the Tiergarten (p. 177). To the N. lie the *Barracks of the 4th Foot Guards* and of the *1st Field Artillery Regiment of the Guards*.

Farther along Alt-Moabit is the *Church of St. John* (Pl. R, 15), by Schinkel, with a tower added by Stüler in 1835 connecting it in one block with the parsonage and school-house. The Kirch-Str., diverging here to the left, leads to the *Moabiter-Brücke*, rebuilt in 1893-94 and embellished with bronze bears. Beyond the bridge is the *Bellevue Station* of the Stadtbahn (p. 13). — Nos. 99-103, Alt-Moabit, accommodate *Bolle's* well-known dairy. — Alt-Moabit now skirts the S. side of a park known as the **KLEINE TIERGARTEN**, in which are a *War Monument* for 1870-71, and *St. Saviour's Church*, or *Heilands-Kirche*, a brick-building erected in 1892-94 in the Brandenburg style. No. 86, on the left, is the *Villa Borsig* (Pl. R, 12), with its interesting hot houses and palm houses (adm. usually in Feb. and March, 10-6.30; 50 pf.). A marble hall, built by Strack, contains paintings by P. Meyerheim, illustrating the construction and work of a locomotive engine. The Borsig engine-factory has been removed to Tegel (p. 203). — At the end of the Strom-Str., to the left, is the *Lessing-Brücke*, built in 1901-3 and adorned with four reliefs, by O. Lessing, of scenes from G. E. Lessing's dramas. — The other side of the Kleine Tiergarten is skirted by the Turm-Str., No. 21 in which is the large *Moabit Hospital* (Pl. R, 15; visitors admitted on Wed., Sat., & Sun., 2-3 p.m.).

In the industrial quarter of *Martinikensfelde* to the W. of Moabit is the extensive *Small Arms Factory of L. Löwe & Co. Limited* (Pl. R, 9).

At **Plötzensee**, to the N. of Moabit, and $\frac{1}{2}$ M. from the Beussel-Str. station of the Ringbahn (p. 13; tramway No. 12), is the *Penitentiary* (Pl. B, 9), built in 1868-78, where executions take place. — To the E. of Plötzensee, on the other side of the Spandau canal, are the *Fourth Municipal Hospital* (Pl. B, 14, 15), the *Institute of Infectious Diseases*, founded by Prof. Koch (director, Prof. Gaffky), the *Experimental Institute for Agricultural Machinery*, etc.

11. Königs-Platz. Tiergarten. Zoological Garden.

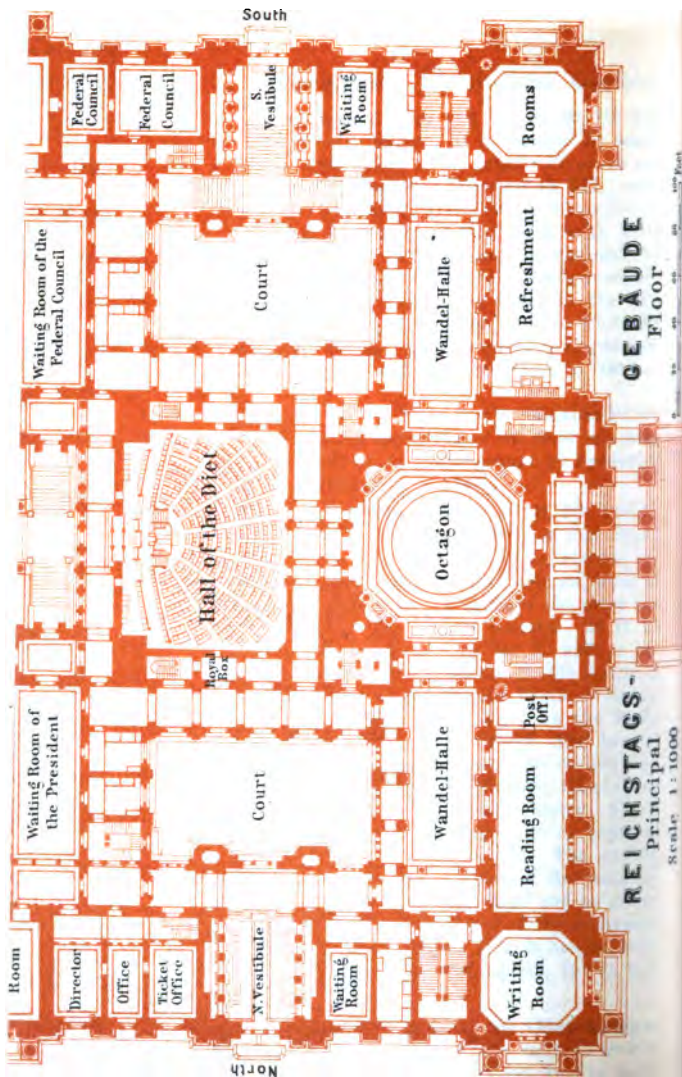
THE PLATZ VOR DEM BRANDENBURGER TOR (Pl. R, 20, 19) was transformed in 1903 after *Thne's* designs. It is bounded by semi-circular marble walls and balustrades, in the middle of which are marble statues, on the right, of **Emperor Frederick III.**, with the busts of Helmholtz, the physicist, and General Blumenthal, by *Brütt*; on the left, that of **Empress Victoria**, with busts of Zeller, the philosopher, and W. von Hofmann, the chemist, by *Gehrt*. Beyond these, on each side of the Charlottenburg road, are fountains. — From this point the Ahorn-Steig leads to the left, intersecting the Sieges-Allée, to the Luisen Insel (p. 178), while the Charlottenburg Chaussée runs straight on, also crossing the Sieges-Allée, to the Grosse Stern (p. 177) and Charlottenburg (p. 181). — *Tramways*, see p. 56.

The *Friedens-Allée* leads to the right to the ***KÖNIGS-PLATZ** (Pl. R, 20), which with its environs forms one of the most imposing parts of the city. Originally laid out as a drill-ground by Frederick William I., it received its present name in 1864.

The ***Column of Victory** (*Sieges-Säule*; Pl. R, 20), 200 ft. in height, designed by *Strack*, and inaugurated on 2nd Sept., 1873, rises in the centre of the Platz, on a circular terrace approached by eight steps of granite. This massive column, built of dark red granite, sandstone, and bronze, is perhaps the most imposing of its kind in existence. The square pedestal, 22 ft. in height, is adorned with reliefs in bronze: on the E. side is the Danish War of 1864, by *A. Calandrelli*; on the N. the Battle of Königgrätz, 1866, by *M. Schultz*; on the W. the Battle of Sedan, 1870, and the Entry into Paris, 1871, by *K. Keil*; on the S. the Return of the troops to Berlin, 1871, by *A. Wolff*. The base of the column is surrounded by an open colonnade, and embellished with Venetian mosaics designed by *Anton von Werner*, illustrating the war of 1870 and the restoration of the German empire. Above, in the flutings of the column, are placed three rows of captured Danish, Austrian, and French cannon (60 in all). The capital, formed of eagles, is crowned with a gilded figure of Borussia (by *Drake*), holding a laurel-wreath in the right hand and an ensign with the iron cross in the left. The proportions of the monument are so calculated that this surmounting figure, 48 ft. in height, bulks as the principal feature. Fine view from the capital, 151 ft. high (adm., see p. 37).

The Königs-Platz is bounded on the E. by the ***Reichstags-Gebäude** (*Hall of the Imperial Diet*; Pl. R, 20), built in 1884-94 from the designs of *Paul Wallot*. The building, in the florid





Italian Renaissance style, which cost 22,000,000 marks (1,100,000*l.*), is 430 ft. in length, 290 ft. in breadth, and 88 ft. in height (to the main cornice). The external material is Silesian sandstone. Rising above a square central structure is a huge glass dome, girt with highly gilded copper bands and bearing a lantern encircled with columns, which is in turn surmounted by an imperial crown (225 ft.). At the corners are four boldly designed towers, 195 ft. high.

The chief (W.) FAÇADE, turned towards the Königs-Platz, with a portico borne by six columns, is the richest in plastic adornment. To the right and left of the door are reliefs, by *O. Lessing*, of the Rhine and the Vistula, leaning respectively against an oak-tree and a pine-tree, in the branches of which hang the arms of the German states; above the door is a figure of St. George (with the features of Bismarck), bearing the imperial banner, designed by *Siemering*; in the pediment is a relief by *Schaper*, representing Art and Industry protected by Germanic warriors; on the apex of the pediment is a colossal Germania on horseback, bearing shield and banner and escorted by two genii, by *R. Begas* (in copper).—Over the S. door is a lion guarding the regalia, by *Klein*; over the N. door a figure of Truth, by *Brütt*.—On the E. façade is a portico, beneath which is a covered carriage-way. At the sides are huge representations of the imperial coat-of-arms protected by two knights, and at the foot of the approach on each side are bronze candelabra, surmounted by figures of Victory dispensing laurels, by *A. Vogel*. Above are two mounted heralds (in copper), by *Maison*.

The exterior of the corner-towers also deserves notice. Above the architrave supported by columns rising from the basement story are 16 figures typifying the different industries and occupations of the German people, by *Behrens*, *Diez*, *Eberle*, *Eberlein*, *Lessing*, *Maison*, *Schlierholz*, and *Volz*. Between these are the names of the German princes reigning in 1871.—The windows of the principal floor show the arms of the federal states and free cities.

The INTERIOR (adm., see p. 38), the decoration of which is still incomplete, is entered by Portal V, on the N. The N. Vestibule is supported by eight columns, in front of which are to be placed statues of eminent Germans. To the right is a Waiting-Room, whence we ascend to the principal floor. Here we enter the *WANDEL-HALLE, or *Promenade Hall*, which rises through two stories and runs N. and S. for the length of 315 ft. The walls are covered with coloured stone and the floor with coloured marble. At the sides, above, are galleries. The central portion consists of an octagon (82 ft. high, and 75 ft. in diameter), surmounted by a dome and separated from the side-halls by galleries and rows of columns. In the centre is the finishing stone laid by Emp. William II., which is to be covered by a statue of Emp. William I. by *Pfuhl*. Above hangs a huge bronze chandelier (25 ft. in diameter), an admirable

work by *Riedinger* of Augsburg, embellished with towers, statues, and the imperial insignia. The elaborate decorative figures above the four angle-recesses of the dome are by *O. Lessing*. The doors on the E. of the octagon lead into the Hall of the Diet (see below), while to the W. is the main entrance (from the Königs-Platz), which is used on ceremonial occasions only. The general effect of this hall will be greatly enhanced when its colour-decoration is completed by the addition of ceiling-paintings and stained-glass windows.

To the W. of the Wandel-Halle, overlooking the Königs-Platz, is the READING ROOM, with panelled walls and ceiling. About 400 newspapers are laid out here. The frieze of putti is by *M. Koch*; the wall-paintings, representing Marienburg, the Harbour of Hamburg, Speyer, and Arcona, are by *Ludwig, Kiel, Prell, and Bracht*. — The adjacent WRITING ROOM, in the N.W. tower, is also finished throughout in wood. In the corners are wooden statues of Vulcan, Neptune, Mercury, and Ceres. The wall-paintings (Strassburg, the Wendelstein, the Teufels-Schlucht, and the Chiemsee) are by *Schönleber, Ludwig, and Raupp*.

The central space beneath the great glass dome is occupied by the *HALL OF THE DIET, 95 ft. long, 69 ft. wide, and 43 ft. high. The walls are panelled in light oak and adorned with ornamental designs, coats-of-arms, and figures, partly painted and gilded. Beneath the glass roof runs a circular vaulting, embellished with coats-of-arms, and above is a colossal imperial eagle with outspread pinions. In the middle of the E. side is the richly decorated seat of the president, beside which is the secretaries' desk. In front is the tribune, whence members address the house, flanked by the places for the ministers and members of the Federal Council. Immediately in front of the tribune are the seats of the shorthand-writers and beyond these, the table of the house. The seats for the 397 deputies are arranged amphitheatrically, facing the president, to whose 'right' and 'left' sit the political parties grouped under these names. The doors on the N. and S., leading to the division lobbies, are embellished with intarsia designs representing Ulysses escaping from Polyphemus and Rübezahl ('Number Nip'). The upper part of the E. wall is to be adorned with three large paintings, while the recesses are to be filled with allegorical figures. On the other three sides are galleries, divided into sections by means of supports treated as hermes-figures. — The hall is surrounded by a broad panelled corridor, the beams of which are supported by small half-figures, each bearing a gilded letter of the motto 'Erst das Vaterland, dann die Partei' ('country before party').

To the W. of the S. end of the Wandel-Halle are the REFRESHMENT ROOMS. The main room, with handsome wainscot and buffet, has a barrel-vault, embellished by *Hupp* with coats-of-arms and festoons of thistles, amid which are sportive putti with the imperial insignia.

— The ceiling of the corner-room displays the phases of the moon in metal; in the angles of the vaulting are low reliefs of the four elements. The chimney-piece is elaborate.

We now descend to the S. VESTIBULE, with rich Renaissance portals in sandstone, by *Vogel*. Above that to the E. are the arms of Prussia supported by Wisdom and Strength; above that to the W. the arms of Bavaria, with Justice and Unity. The effective stained-glass windows are both by *Linnemann*: to the N. is seen the imperial eagle, bearing the arms of the federal states on its wings; over the S. portal is Germania as the general mother. — In front of the columns are eight colossal bronze statues of early emperors, viz., Charlemagne, by *Breuer*, Henry I., by *Brütt*, Otho I., by *Maison*, Henry III., by *Manzel*, Frederick Barbarossa, by *Baumbach*, Rudolf of Hapsburg, by *Vogel*, Charles IV., by *Diez*, and Maximilian I., by *Widemann*.

The S.E. part of the main floor contains the rooms of the Government and of the Federal Council. The *VORSAAL DES BUNDESRATS, or *Waiting Room of the Federal Council*, one of the finest apartments in the building, is adorned with sculpture in Istrian limestone, with which also the walls are lined. The pillars dividing off the rear part of the hall are adorned with beautiful bas-reliefs by *O. Lessing*. Along the walls run finely carved benches, upholstered in stamped leather. A hermes-bust of *Bismarck*, by *Ruemann*, was placed here in 1903. — The HALL OF THE FEDERAL COUNCIL, in the S.E. tower, contains seats for the 50 members round a table. The rich wooden ceiling is adorned with allegorical paintings by *Schuster-Woldan*, and the walls are hung with tapestry. The chimney-piece, reaching to the ceiling, is adorned with a relief by *Vogel*. This room is used only when the Reichstag is in session (comp. p. 122). — After inspecting the *Royal Box*, the anteroom of which is elaborately adorned with stucco and bronze, we finally enter the E. VESTIBULE, with portals by *O. Lessing*. In the spandrels of the staircase are skilfully designed ornamentations by *Widemann*, representing warlike trophies on the left, and peaceful tools on the right.

The N.E. part of the main floor is occupied by the rooms of the President of the Reichstag and by a Reference Library. In the antechamber of the former is a bust of Moltke, by *Ruemann*. — On the second floor are the assembly-rooms of the various 'fractions' or parties, and the large library.

At the corner of the Sommer-Str. and Reichstags-Ufer is the official residence of the President of the Reichstag, erected after Wallot's designs.

Opposite the W. façade of the Reichstags-Gebäude rises the *National Monument to Bismarck, by *Reinhold Begas*, dedicated in 1901 'to the first imperial chancellor by the German people'. The structure, which rises to the height of 80 ft., cost 20,000*l*. The principal figure is impressive and the general effect is fine; but the

somewhat unintelligible allegorical details, and the sketchy and uninteresting reliefs have been unfavourably criticised. The monument proper rises from a sandstone platform, bounded at each end by a spacious fountain-basin. By the basin to the right is a graceful sandstone group of two fishermen with a mermaid in their net; by that to the left are a triton and nymph feeding a seal. The base and pedestal of the monument are of red granite. The figure of Bismarck, 20 ft. in height, expresses by attitude and gesture a proud self-reliance; the left hand holds the sword firmly against his side, while the right hand is spread upon the charter of the foundation of the empire. The chancellor is represented in the uniform usually worn by him in the old Reichstag (he never entered the new building). The reliefs on the pedestal represent, on the right, ravens hovering round an owl, and, on the left, genii beside a hermes of Bismarck. Four groups surround the base of the pedestal: in front Atlas bearing the globe; behind, Siegfried forging the imperial sword; to the right, an armed woman treading a panther underfoot (Constitutional Power suppressing Revolt?); to the left, a sphinx supporting a woman engrossed in a document (Statecraft?). The front and rear of the base each bear three reliefs: in front, Michael the German in leading-strings, stirred up to fight, and victorious in combat; behind, Germania in the chariot of victory, the ally of Labour and Art, and hailed as the Bringer of Peace.

The broad **Sieges-Allée* (Pl. R, 20, 19), or *Avenue of Victory*, which runs to the S. from the Königs-Platz through the E. part of the Tiergarten, was adorned in 1898-1901, at the expense of the emperor, with 32 **Statues of Prussian Rulers**. Behind each monarch is a marble hemicycle, adorned in the style prevalent during his reign, and bearing hermes-busts of two eminent contemporaries. The statues of the E. row only are portraits. Official guide, 50 pf.

W. Row. — *Margrave Albert the Bear* (d. 1170), with Bishop Otho of Bamberg and Bishop Wigger of Brandenburg; by Schott.

Margrave Otho I. (d. 1184), with the Wendish prince Pribislaw and Abbot Sibold of Lehnin; by Unger.

Margrave Otho II. (d. 1205), with Henry of Antwerp, the chronieler, and the knight John Gans von Putlitz; by Uphues.

Margrave Albrecht II. (d. 1220), with Hermann von Salza, Grand Master of the Teutonic Order, and Eike von Repkow, author of the 'Sachsenspiegel'; by Böse.

Margraves John I. (d. 1266) and *Otho III.* (d. 1267), with the Berlin magistrate Marsilius, and Provost Simeon of Berlin; by Baumbach.

Margrave John II. (d. 1281), with Conrad Belitz, councillor of Berlin, and Count Günther I. of Lindow; by Felderhoff.

Margrave Otho IV. with the Arrow (d. 1308), with his confidants Droiseke von Kröcher and Johann von Buch; by K. Begas.

Margrave Waldemar (d. 1319), with Heinrich Frauenlob, the minnesinger, and Siegfried von Feuchtwangen, Grandmaster of the Teutonic Order; by R. Begas.

Margrave Henry the Child (d. 1320), with the knight Wedigo von Plotho and Wratislav IV., Duke of Pomerania; by Kraus. — Approach to the Haydn-Mozart-Beethoven monument behind.

Margrave Lewis I., the Elder (abdicated in 1351), with Chancellor Johann von Buch the Younger and Johann II., Burggrave of Nuremberg; by Herter.

Margrave Lewis II., the Roman (d. 1365), with the knights Friedrich von Lochen and Hasso the Red of Wedel; by Count Görtz.

Margrave Otho the Lazy (deposed in 1373), with Burgomaster Thilo von Wardenberg and Thilo of Bruges, master of the mint; by Brütt.

Emperor Charles IV. (d. 1378), with Chamberlain Klaus von Bismarck and Dietrich Portitz, Archbishop of Magdeburg; by Cauer.

Emperor Sigismund (d. 1437), with Bernd Ryke, patrician of Berlin, and the Provincial Governor Lippold von Bredow; by Börmel.

Elector Frederick I. (1415-40), with the knight Wend von Ileburg and Count Hans of Hohenlohe; by Manzel.

Elector Frederick II., the Iron (1440-70), with Burgomaster Wilke Blankenfelde and Friedrich Sesselmann, Bishop of Lebus; by Calandrelli.

We have now reached the KEMPER-PLATZ (p. 178), in which a Gothic fountain (36 ft. high) in granite of different colours with a figure of *Roland*, by O. Lessing, was erected in 1902. On the main basin are coats-of-arms of Berlin families; and on the pedestal are representatives of the different classes and (in front) the sister-towns Berlin and Kölln quarrelling. The Bellevue-Str. (see p. 127) leads hence to the Potsdamer-Platz, while the Viktoria-Str. runs to the Potsdamer-Brücke (p. 179). — We return by the —

E. Row. *Elector Albrecht Achilles* (1470-86), with Ludwig von Eyb, the historian, and Captain Werner von der Schulenburg; by Lessing.

Elector John Cicero (1486-99), with his advisers Eitelwolf von Stein and Busso von Alvensleben; by Manthe.

Elector Joachim I. Nestor (1499-1535), with Dietrich von Bülow, Bishop of Lebus, and Joachim's brother Cardinal Albert of Brandenburg, archbishop of Mayence; by Götz.

Elector Joachim II. Hector (1535-71), with Bishop Mathias of Brandenburg and Margrave George of Ansbach; by Magnussen. Behind is a bronze medallion of Luther.

Elector John George (1571-98), with Count Rochus von Lynar, the architect, and Chancellor Lampert Distelmeier; by M. Wolff.

Elector Joachim Frederick (1598-1608), with Count Hieronymus Schlick and Chancellor Johann von Löben; by Pfretzschner.

Elector John Sigismund (1608-19), with the Governor Thomas von dem Knessebeck and the Oberburggrave Fabian of Dohna; by Breuer.

Elector George William (1619-40), with Count Adam of Schwarzenberg and Konrad von Burgsdorff; by K. von Uechtritz.

**Elector Frederick William the Great* (1640-88), with Baron Otto von Schwerin and Marshal Derfflinger; by Schaper.

King Frederick I. (1688-1713), with Baron Eberhard von Danckelmann and Andreas Schlüter, the architect; by Eberlein.

**King Frederick William I.* (1713-40), with his minister Von Ilgen and Prince Leopold of Dessau; by Siemering.

We have now reached the Charlottenburger Chaussée, on the sides of which are —

**Frederick the Great* (1740-86), as a young man, with John Sebastian Bach and Marshal Schwerin; by Uphues; and —

King Frederick William II. (1786-97), with Immanuel Kant and Chancellor Count von Carmer; by Brütt.

King Frederick William III. (1797-1840), as a young man, with Baron vom Stein and Blücher; by Eberlein.

King Frederick William IV. (1840-61), as a young man, with Rauch and Alexander von Humboldt; by K. Begas.

**Emperor William I.* (1861-88), with Moltke and Bismarck; by R. Begas.

Beside the *Goldfisch-Teich* (Pl. R, 19), behind the W. row of statues, a marble Monument to *Haydn, Mozart, and Beethoven*, by Siemering, was erected in 1904. The elaborately adorned triangular edifice shows half-length figures of the composers in niches, with symbols of their art below and genii bearing garlands above.

To the N. of the Königs-Platz lies the Alsen-Platz, adorned in 1904 with a bronze **Statue of Field-Marshal Count Roon* (d. 1879), by Magnussen, on a granite pedestal. To the W. are the extensive premises of the *General Staff* (Pl. R, 20), a Renaissance building consisting of two differently treated portions. Opposite its N.E. side, Moltke Str. 3, is the *Austrian Embassy*. — From the Kronprinzen-Ufer, on the Spree, the *Moltke-Brücke* leads to the N.W. to the Colonial Museum and the Exhibition Park (p. 168); the *Alsen-Brücke*, to the N., to the Humboldt-Hafen (p. 167); and the *Kronprinzen-Brücke*, to the N.E., to the Karl-Str. (Lessing-Theater, p. 164).

On the W. side of the Königs-Platz is *Kroll's Establishment*, founded in 1842, built in 1852 by Titz, and now leased by the management of the royal theatres and used as the **New Opera Theatre** (p. 27; garden-concerts see p. 30). In front of it a marble *Statue of Field-Marshal Count Moltke* (d. 1896), by Uphues, 40 ft. in height, on an oval platform 180 ft. in diameter, was erected in 1905. — About 1/2 M. to the W., on the Spree (Pl. R, 17),

are the places of recreation known as the *Zelten* (i. e. tents, from their original construction). These are simply 'al fresco' restaurants and have been popular resorts ever since the reign of Frederick the Great. The *Kronprinzen-Zelt* is a handsome building by Grisebach (1888). Boats for hire, see p. 31.

From the Kurfürsten-Platz (Pl. R, 17), at the W. end of the Zelten, shady walks traverse the N. part of the Tiergarten, running towards the S.E., the S., and the W. In the latter direction, towards the Spree, is the royal **Château of Bellevue** (Pl. R, 14), built in 1785. The park (open till dusk) contains a monument, by Zumbusch, to *Prince Augustus of Prussia* (d. 1843), reorganizer of the Prussian artillery.

The *Luther-Brücke* here crosses the Spree to Moabit (p. 167). Farther along the river are the *Bellevue Station* of the Stadtbahn (Pl. R, 14), the frequented *Café Gärtner* (p. 11), and the Hansa Quarter (see below).

In the centre of the western Tiergarten is the **Grosse Stern** (Pl. R, 13), a circular space where the Charlottenburger Chaussée is crossed by roads radiating in all directions. Laid out by Frederick the Great and adorned with statues which long since have disappeared, this space was embellished in 1904 by order of Emp. William II. with five bronze groups of hunting-scenes, viz. the Hubertus fountain, by *K. von Uechtritz*; Ancient German buffalo-hunt, by *Schaper*; Mediæval boar-hunt, by *K. Begas*; Hare-hunt in the 18th century, by *Baumbach*; and Modern fox-hunt, by *Haverkamp*. On the S. side are two ornamental benches, by Felderhoff.

Between the Bellevue Station and the *Tiergarten Station* (Pl. R, 10) a fine residential quarter has sprung up known as the **HANSA QUARTER** (comp. p. 55). In the centre, at Klopstock-Str. 19-20, is the *Public Health Office* (Pl. R, 14), a Romanesque brick edifice by Busse (1896-97). To the S., prettily situated on the edge of the Tiergarten, is the *Emperor Frederick Memorial Church* (Pl. R, 13), a picturesque Gothic building by Vollmer (1895). Adjoining is the popular *Charlottenhof Restaurant* (p. 11).

The ***Tiergarten** (Pl. R, 10-19), the largest and most attractive park near the town, extends from the Brandenburg Gate to Charlottenburg and covers about 630 acres. It is the private property of the crown, and until the reign of King Frederick I. it was really a deer-park. In the 16th cent. it extended as far as the E. end of the present Jäger-Strasse, where a royal hunting-lodge stood. Some portions, still laid out in the Versailles style, owe their arrangement to Knobelsdorff, the architect of Frederick the Great, while Frederick William III., assisted by his landscape-gardener Lenné, did much to beautify the park in the 19th century. Within recent years the Tiergarten has exchanged much of its

former character as a natural forest for the trimmer beauties of a public park. The Sieges-Allée and the roads skirting the Tiergarten on the E. and S. are fashionable promenades in the afternoon. — The remoter parts of the park should be avoided after dark.

The following *Drive* of $4\frac{1}{2}$ M. ($7\frac{1}{2}$ kil.; taxameter cab about $2\frac{1}{2}$ M.) includes the most interesting points in the Tiergarten. — From the Brandenburg Gate by the Königgrätzer-Str. (Goethe Monument), Lenné-Str. (Lessing Monument), Kemper-Platz (Sieges-Allée; View of the Column of Victory), and Tiergarten-Str. to the monuments of Richard Wagner, Frederick William III., and Queen Luise; thence by the Grosse Weg, passing the Rousseau Island and the Neue See, to the Tiergarten Station, by the Charlottenburg Chaussée to the Grosse Stern, by the Spree-Weg, past the Zelten to the Königs-Platz, then the whole length of the Sieges-Allée, and finally back to the Brandenburg Gate.

The E. *Side* of the Tiergarten is skirted by the Königgrätzer-Strasse (p. 127), leading from the Brandenburg Gate to the Potsdamer-Platz (p. 127) on the S. In the walk diverging to the S.W. from the Brandenburg Gate is a *Group of Lions*, by A. Wolff. Facing the Königgrätzer-Str. is the ***Monument to Goethe** (Pl. R, 19), by *F. Schaper* (1880); the marble figure of the poet stands on a pedestal on the base of which are allegorical figures of Lyric and Tragic Poetry and Scientific Research. To the S., near the Lenné-Str., a marble *Statue of the Great Elector* when a youth (after his statue by Janensch at Küstrin) was erected in 1904.

The S. side of the Tiergarten is skirted by the *Lenné-Strasse* and the *Tiergarten-Strasse*, both with handsome villas and palatial mansions. At the entrance to the former is the ***Monument to Lessing** (Pl. R, 19), by *O. Lessing* (1890); on the pedestal are portraits of Moses Mendelssohn, Ewald von Kleist, and Friedr. Nicolai (p. 147), and at the base are allegorical figures of Humanity and Criticism. — At the end of the Lenné-Str. is the *Kemper-Platz* with the Roland fountain (p. 173), whence the Sieges-Allée leads to the N. to the Königs-Platz. — In the Tiergarten-Strasse, at the corner of the Regenten-Str., is the *Staudt Mansion*, built by Rieth, with rich plastic ornamentation by Vogel and Widemann.

In the park, to the N. of the Tiergarten-Str., is the *Luisen Island* (Pl. R, 16), in which a marble ***Statue of Queen Luise**, by *Encke*, was erected in 1880; the reliefs on the pedestal represent woman's work in war. On the W. side of the island is a marble bench in memory of the victories of 1870-71; near it, a marble *Statue of Emp. William I.* when a youth, by Brütt, was erected in 1904. — To the N. of the island rises the **Statue of Frederick William III.** (Pl. R, 16), by *Drake*, erected by the citizens of Berlin in 1849, the pedestal of which, 18 ft. in height, is adorned with ***Reliefs** representing the enjoyment of nature. Farther to the N., near the Bellevue Allée, is a graceful figure of a girl wreathed with vine-leaves, by *Drake*.

Farther on in the Tiergarten-Str., a marble **Monument to**

Richard Wagner (Pl. R, 16), by *Eberlein*, was erected in 1903, showing the seated figure of the master upon a Romanesque pedestal adorned with scenes from his operas (Wolfram von Eschenbach; Tannhäuser; Brunhilda and the dead Siegfried; Alberich and one of the Rhine Maidens). — The neighbouring *Rousseau Island* (Pl. R, 16) and its pretty environs were laid out in the latter half of the 18th century. At the W. end of the Tiergarten lies the *Seepark*, with the *Neue See* (Pl. R, 13; p. 31), where numerous skaters display their skill in winter. On the Schleusen-Insel (Lock Island) is the *Institute for Hydraulic and Naval Architecture* (connected with the Technische Hochschule, p. 182). A little to the N. is the *Tiergarten Station* of the Stadtbahn (p. 13).

The TIERGARTEN QUARTER, to the S. of the Tiergarten, between it and the Landwehr Canal (p. 137), is the most fashionable residential quarter in Berlin (comp. p. 55). Here particularly are numerous examples of those self-contained houses standing in gardens of their own that may be regarded as the most attractive achievements of architecture in Berlin since the days of Schinkel.

The POTSDAMER-STRASSE, between the Potsdamer-Platz and the Landwehr-Canal, intersects the W. part of this quarter. At the point where the Potsdamer-Str. is joined by the Viktoria-Str. leading from the Kemper-Platz (p. 175), the canal is spanned by the **Potsdamer und Viktoria Brücke** (Pl. G, 16), erected in 1897-98, on which are seated bronze statues of four eminent men of science: *Helmholtz* (by Klein), *Röntgen* (by Felderhof), *Siemens* (by Moser), and *Gauss* (by Janensch). — On this side of the canal, to the N. of the bridge, are several public buildings of interest. No. 18, Viktoria-Str., is the *Teltow Court House*, by Schwechten (1891). In the Matthäikirch-Str. (20-21), near the *Matthäi-Kirche*, built by Stüler in 1845-46, is the *House of the Provincial Estates of Brandenburg*, by Ende & Böckmann. — The *Hofmann Haus*, by March, at Sigismund-Str. 4, was erected by the German Chemical Society in 1900 in memory of August Wilhelm von Hofmann (d. 1892), the first president. — The large Renaissance building of the *Imperial Insurance Office* (Reichs-Versicherungs-Amt; Pl. G, 16), by Busse, is situated on the canal, at Königin Augusta-Str. 25-27. Its vestibule contains a group of workmen, by Brütt. — Near the canal (Regenten-Str. 15) is the *Spanish Embassy*, in a villa built in 1873-76 by Ende & Benda, and embellished with a frieze from Northern mythology by Engelhard. — Farther to the W. the canal is spanned by the *Von der Heydt-Brücke*, adorned with tritons and mermaids by Herter, and by the *Hercules-Brücke* (p. 140), leading to the Lützow-Platz.

On the S. bank of the Landwehr Canal, opposite the W. end of the Tiergarten and to the W. of the Lower Friedrichs-Vorstadt,

lies the Zoological Garden. From the Potsdamer Brücke it may be reached in $\frac{1}{2}$ hr. by pleasant promenades skirting the canal.

Stadtbahn, see p. 13. — *Elevated & Underground Railway*, see p. 14. — *Tramways* (pp. 16-22): Nos. 33, 64, 78, 79, 80, 82, 89, 90, 93, A, D, F, G, O, P, and R.

The ***Zoological Garden** (Pl. G, 10, 13) was founded in 1841-44 as the third of the kind in Europe by a company to whom Frederick William IV. presented the small collection of animals previously kept on the Pfauen-Insel (p. 189). The first director was the naturalist *Lichtenstein* (d. 1857). Under *H. Bodinus* (d. 1884), who became director in 1869, the collection developed to greater importance. The present director is *Dr. Heck*. Adm., see p. 39 (usually overcrowded on Sun.); concerts, see p. 30. Restaurants: **L. Adlon* (first class, see p. 8; D., 1-8 p.m., $3\frac{1}{2}$ or 5 *M*); the *Waldschenke* is cheaper.

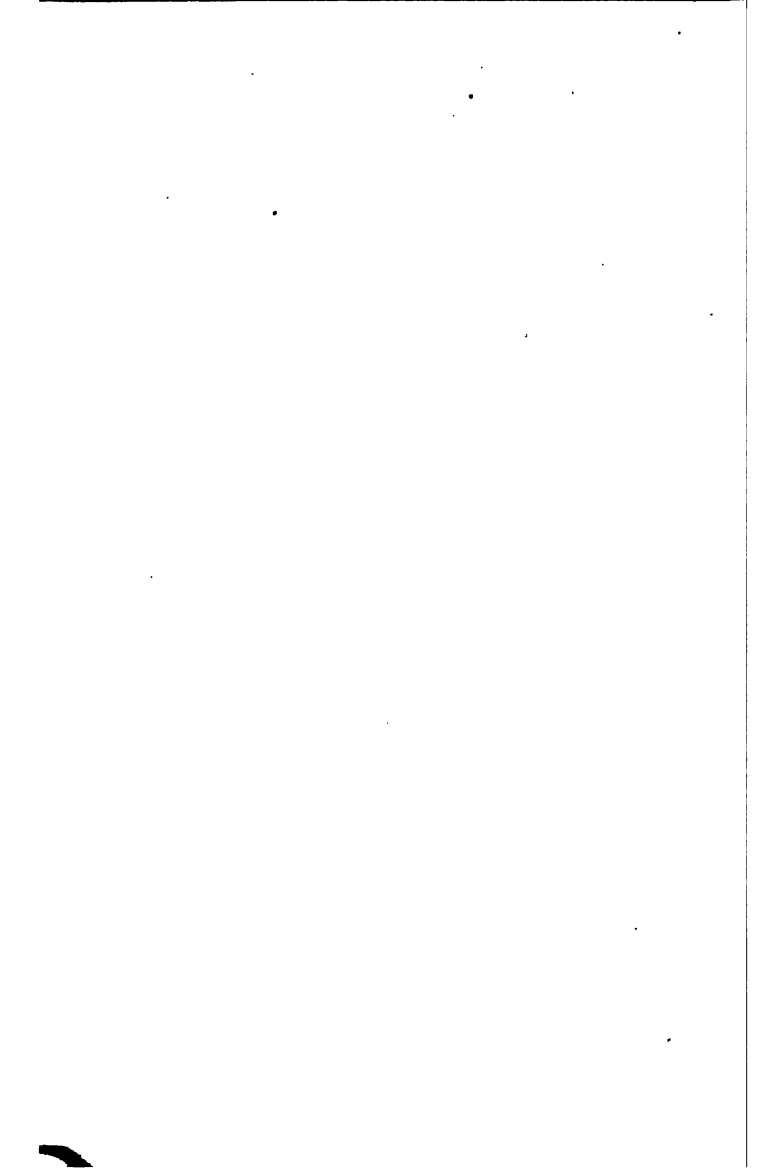
From the entrance we follow the paved path, which leads to all the points of interest (illustrated description 25 pf.). The present arrangement of the garden dates from 1898. The various buildings are mostly designed after foreign patterns. The *Main Entrance Gate*, on the Kurfürsten-Damm, the *Offices*, and the *Wading Birds' House* are in the Japanese style. The new *Aviary* is in the Moorish style, as is also the *Antelope House*, which has a painting on majolica, by P. Meyerheim. The group of centaurs in front of the latter is by R. Begas. The *Elephant House* is in the form of an Indian pagoda; while an ancient Egyptian style has been adopted for the *Ostrich House*. The quaint *Vienna Café* and the *View Tower* (ascent 10 pf.) may also be mentioned.

The collection of animals embraces about 1300 different kinds, several here shown for the first time in any zoological garden. Many interesting specimens have recently been brought from the German colonies. Animals of the same species but from different regions are exhibited together for the purposes of comparison. Among the beasts of prey mention may be made of the N. varieties of the tiger, leopard, and puma, which remain here in the open air even in winter. The completed wing of the great aviary contains 400 separate cages for foreign birds; among 130 varieties of parrots, 20 are green parrots from the Amazon. Nearly every known variety of cranes and storks is represented. Many rarities are to be found also among the deer (about 50 varieties), wild goats, wild sheep, and wild cattle. — The animals are usually fed between 6 and 7 p.m. from June to September. Wed. is a fast-day for the carnivora. Comp. the lists exhibited at various points in the garden.

Thyrgarten



Debates, Lectures



II. ENVIRONS OF BERLIN.

12. Charlottenburg.

Stadtbahn Stations (named in order from Berlin; see p. 13): *Tiergarten*, *Zoologischer Garten*, *Savigny-Platz*, *Charlottenburg*, *Westend*, and *Jungfernheide*. The Zoological Garden and Charlottenburg Stations are the only ones with luggage-offices or with connection with main-line trains. — **Stations of the Elevated and Underground Railway** (p. 14): *Nollendorf-Platz* (p. 140), *Zoological Garden* (p. 180), *Knie* (p. 184; 12 min.'s journey from the Potsdamer-Platz). — **Tramways** (pp. 15-22): Nos. 8, 33, 54, 80, 93, N, P, V; from the Brandenburg Gate to Charlottenburg Palace 25 min., from the Kupfergraben (near the Museum Island) 35 minutes.

Hôtels. **HIPPODROM**, **FÜRST BISMARCK**, both at the Knie (Pl. R, 7), with restaurants; **HÔT. LORENZ**, Kaiser-Friedrich-Str. 63; **HÔT.-PENS. MEYER**, Savigny-Platz 6; **INTERNATIONALE FAMILIEN-PENSION** (Frau H. Klauf and Miss Mary Begg), Grolmann-Str. 42, 43; **PENS. POPPER**, Grolmann-Str. 44. — **Restaurants.** *Tiergartenhof*, near the Tiergarten Station; *Romanisches Café*, by the Emp. William Memorial Church; *Theater-Café* and *Patzenhof*, by the Theater des Westens; *C. W. Hellwig & Sohn*, Hardenberg-Str. 15; *Gr. Restaurant Savigny-Platz* (Koch), Savigny-Platz 11; *Lindenhof*, Berliner-Str. 22b (opposite the Technical High School); and many others.

Post, Telegraph, & Telephone Offices, Berliner-Str. 62; also five branch-offices.

Charlottenburg, a town with 224,000 inhab. (in 1880 only 30,483), begins immediately to the W. of the Tiergarten, about $1\frac{3}{4}$ M. from the Brandenburg Gate. It is now practically part of Berlin, though it still retains an independent municipality, and its present size and prosperity is entirely owing to the recent rapid advance of its large neighbour. It lies on the site formerly occupied by the village of *Lietzow*, where Sophia Charlotte, wife of Frederick I., founded a country residence at the end of the 17th century.

Beyond the Tiergarten Station, to the right in the Wegely-Str., stands the **Royal Porcelain Factory** (Pl. R, 10), under the management of *Dr. Heinecke*. Adm., see p. 39; see also pp. 34, 124. The factory, founded in Berlin in 1761 and acquired for the state by Frederick the Great in 1763, was removed to the present site in 1871.

The Charlottenburger Chaussée, which leads across the Tiergarten from the Brandenburg Gate, is continued through Charlottenburg by the **BERLINER-STRASSE**. No. 9 in the latter street is the *Royal Glass Painting Institute* (adm., see p. 37), founded in 1843 and transferred hither in 1883. Beyond the *Charlottenburger-Brücke* over the Landwehr Canal, on the left, rises the —

***Technische Hochschule**, or *Technical Academy* (Pl. R, 7, 10), erected in 1878-84 from designs by *Lucae* and *Hitzig*, under the superintendence of the latter and of *Raschdorff* (p. 64). The main building, 750 ft. long and 295 ft. wide, is embellished with numerous sculptures. On the attic story are allegorical groups typifying the various studies prosecuted in the institution. In front of the attic story of the central building are realistic figures representing different branches of applied science. The balustrade in front of the aula is embellished with five bronze busts by *K. Begas*: Gauss, the mathematician (d. 1855), Eytelwein, the civil engineer (d. 1848), Schinkel, the architect (1841), Redtenbacher, the mechanical engineer (d. 1863), and Liebig, the chemist (d. 1873). The niches on the central building and the projecting wings are filled with statues; viz. Erwin von Steinbach and Bramante, by *Encke*; Andreas Schlüter, by *Hundrieser*; Leonardo da Vinci, by *Eberlein*; James Watt and George Stephenson, by *Keil*. In front of the building are bronze statues of Werner von Siemens (d. 1892; by *Wandschneider*) and Alfred Krupp (d. 1887; by *Herter*). — The Academy was established in 1879 by the union of the Architectural Academy (p. 141; founded in 1799) and the Industrial Academy (founded in 1821). It has a teaching-staff of 150 and is attended by 4000 students.

A room adjoining the vestibule on the left contains a collection of *Plaster Casts*, and in the corresponding room on the other side is the *Technological Museum*. The CENTRAL COURT, covered with a glazed roof and surrounded by arcades with granite columns, has been fitted up as the public examination and exhibition room. It contains a bronze statue of Frederick William III. in classical costume by *Kiss*, the Genius of Steam by *Rensch*, busts of eminent teachers, etc. In the corridor on the first floor is an attractive bronze group by *Herter*, representing Art paying homage to Technical Science; at the sides are busts of Schinkel and Beuth. The Aula contains a statue of Emp. William I. by *Hundrieser* and is adorned with mural paintings by *Spangenberg*, *Körner*, and *Jacob*.

On the second floor, to the left (E. & S. sides), is the **Architectural Museum** (adm., see p. 39; director, Prof. Raschdorff), a large collection of models and plans. Specially noteworthy are the Callenbach collection of models of mediæval-German buildings and the competing designs for the Cathedral, the Reichstags-Gebäude, and the Monument of William I. In a separate room is the *Beuth-Schinkel Museum*, containing the collections of Beuth (p. 141) and the **Works of Art* left behind by Schinkel on his decease. The latter include landscapes and architectural paintings, architectural plans (e. g. of the Château Orianda in the Crimea), the original sketches for the frescoes in the Old Museum, and designs for theatre-decorations.

To the left of the main-building is the *Chemical Laboratory*, to the right the *Machinery Department*.

A little to the N., in the Sophien-Str., which diverges to the right from the Berliner-Str., is *March's Terracotta Factory*, the exhibition-room of which is interesting. In the March-Str., running parallel with the Sophien-Str. farther to the W., is (No. 25) the *Imperial Physico-Technical Institution*, founded at Helmholtz's suggestion (presi-

dent, Prof. Kohlrausch). Behind, at Werner-Siemens-Str. 27-28, is the *Office of Standard Measures* ('Normal-Eichungs-Kommission') and in the Frauenhofer-Str. 11-12 is the *Workmen's Welfare Permanent Exhibition*, opened in 1902, with fenced machinery in motion, etc. (adm., see p. 39).

To the S. of the Zoological Garden Station rises the ***Emperor William Memorial Church** (Pl. G, 10), a late-Romanesque edifice by *Schwechten*, erected in 1891-95. The main W. tower, 370 ft. high, is the loftiest building in or near Berlin. There are four smaller towers at the angles. The choir is adorned with a dwarf arcade and there are large rose-windows in the W., N., and S. façades. The finely executed portals also merit notice. Admission, see p. 37.

Passing through the W. door we first enter the **MEMORIAL HALL** (*Gedächtnis-Halle*; 69 ft. long and 23 ft. wide), the walls of which are embellished with scenes from the life of Emp. William I. The centre of the mosaic pavement is occupied by a figure of the Archangel Michael. The apses at the sides of the vestibule are decorated with stained-glass windows, representing (right) scenes from the life of John the Baptist, and (left) scenes from the history of the Prophet Elijah.

The **INTERIOR** of the church, which produces a handsome and spacious effect, has three galleries, supported by columns of labradorite. It is embellished with mosaics from designs by *Linnemann*. On the choir-arch appear SS. Peter and Paul, by *Geselschap*, above whom are angelic musicians, by *Quensen*. Above the triforium gallery are five beautiful stained-glass windows by *Linnemann*, representing Moses and the four major Prophets. In the choir are statues of the Evangelists by *Janensch* and *Wenck*; of SS. Peter and Paul, by *Haverkamp*; and of Luther and Melancthon, by *O. Lessing*. The altar, the pulpit, and the font are elaborate works in Istrian limestone, marble, and bronze. Beneath the altar-canopy is a figure of Christ in the attitude of blessing, by *Schaper*. To the left of the altar is the richly decorated imperial pew, with a Jerusalem cross in mosaic. The vaulting of the Crossing, which is 69 ft. square and 82 ft. high, bears colossal figures (21 ft. in height) of four archangels and four fathers of the church. Beneath hangs a handsome circular chandelier, 18 ft. in diameter, ornamented with apostles' heads. The rose-windows in the transepts, each framed in mosaic, are filled with stained glass, by *Geiges*, representing the Presentation in the Temple and the Resurrection. The windows in the NAVE are filled with scenes from the life of Christ (above) and the Christian virtues (below). The **ORGAN GALLERY** can accommodate 80 musicians and 300 singers. The organ, with a case in forged copper, has 80 stops and 4800 pipes. An 'echo'-attachment sounds from the roof through an opening in the vaulting of the nave.

The **TOWER** has a peal of five bells cast from the metal of captured cannon and worked by electricity. The belfry-stage commands a beautiful view of the W. environs of Berlin.

The Romanesque houses opposite each end of the church are also by *Schwechten*. The streets radiating from the church contain many handsome structures. At Kant-Str. 12, near the Stadtbahn, is the elegantly fitted up *Theater des Westens* (Pl. G, 10; p. 27), built in 1896 by *Sehring*.

A little to the S. of the Emp. William Memorial Church begins the suburb of **Wilmersdorf** (48,000 inhab. incl. Halensee), now also practically a part of Berlin. In its N. part is the *Joachimsthal Gymnasium* (Pl. G, 11), founded in 1607 and transferred hither in 1880 from th-

Burg-Str. in Berlin. On the *Wilmersdorf Lake* (Pl. G, 9, 12) are several restaurants and a bathing establishment. — *Wilmersdorf Station* on the Ringbahn, see p. 14. *Tramways* (pp. 18-21), Nos. 66, 67, 78, 82, 89, 91, 92, B, F, G, and O.

In the **HARDENBERG-STRASSE**, which leads to the N.W. from the Zoological Garden Station to the bend ('Knie') of the Berliner-Str. (see below), is the *Artillery and Engineering School* (Pl. R, 10), founded in 1816 and removed hither in 1876. Farther on are two admirable baroque edifices by Kayser & Von Groszheim, viz. the **Royal Academy of Music** (director, Prof. Joachim), with a long façade towards the Fasanen-Str. (Nos. 1-9), and the **Royal Academy of Art** (director, Prof. Anton von Werner), arranged round a skilfully conceived court; in the wall of the façade are two fountains with Orpheus (by Herter, to the right) and Prometheus (by Hundrieser, to the left); relief in the pediment by Manzel, the Arts under the protection of Peace.

The Academy of Music contains the **Collection of Musical Instruments** (adm., p. 39), founded in 1888 and enlarged in 1902 by the acquisition of the Snoeck collection from Ghent (3000 Nos.), comprising numerous instruments of artistic and historical interest.

Hardenberg-Str. 36 is the *Royal Academic Institute for Sacred Music* (director, Prof. Radecke), an appropriate Romanesque structure.

From the 'Knie' (Pl. R 7), or bend, of the Berliner-Strasse, the March-Strasse (p. 182; tramway Q to Moabit) runs to the N. E., while the Bismarck-Strasse leads due W. The latter is to be continued as a military road through the Grunewald to the manoeuvring-ground at Döberitz (comp. margin of the map at p. 186). — The Berliner-Strasse leads to the N.W. from the Knie straight to the Royal Palace. Nos. 72-73 in this street is the new **Rathaus* (Pl. R, 5), an imposing building by Reinhardt and Süssenguth, with a tower 360 ft. in height.

In front of the palace is the **LUISEN-PLATZ** (Pl. R, 2), in which an *Equestrian Statue of Emp. Frederick III.*, by Uphues, was erected in 1905 by the town of Charlottenburg. The reliefs on the pedestal represent the emperor distributing decorations at Königgrätz and reviewing his army for the last time in Charlottenburg Park. — At the beginning of the Schloss-Str. (leading to the left) is a bronze statue of *Prince Albert of Prussia* (d. 1872), by Börmel and Freyberg (1901). The reliefs on the pedestal represent the prince at the attack of Frénois and escaping capture at Orgères by his presence of mind. — At the S. end of the Schloss-Str. is a marble figure of Lenore, by Pohle.

The **Royal Palace* (Pl. R, 2) consists of a large group of buildings, with a total length of 550 yds. The central portion, erected by *Schlüter* in 1695-99, was enlarged by *Eosander von Goethe* (p. 66) in 1701-7 and provided with its effective dome. The

right wing ('Neues Schloss') was added by *Knobelsdorff* in 1741-42, while the theatre at the end of the left wing and the belvedere in the park were erected by *Langhans* in 1788. — Tickets of adm., and also tickets for the Mausoleum (see below) are obtained to the right, in the first court (marked 'K' on the Plan); comp. p. 36.

INTERIOR. At present only the apartments formerly occupied by Frederick I., in the central part, next the garden, are shown. Emp. Frederick III. also spent ten weeks of his last illness here (March 11th to June 1st, 1888). The rococo decorations are well worthy of inspection. Visitors should note the *Porcelain Chamber*, with Chinese porcelain presented to Queen Sophia Charlotte by English merchants; and Wichmann's marble statue of the Empress Charlotte of Russia, in the round garden-saloon.

The entrance to the pleasant PALACE GARDEN, laid out by the eminent French landscape-gardener *Le Nôtre* in 1694, a favourite promenade for Berliners and Charlottenburgers, is near the small guard-room, adjoining the W. wing. Crossing the orangery to the right, turning to the left and skirting it on the farther side, and then following an avenue of pines to the right, we reach (in 8 min. from the entrance) the ***Mausoleum** (Pl. R, 2; tickets, see above), erected by *Gentz* in the Doric style from Schinkel's designs and enlarged in 1888-90. Queen Luise (d. 1810) and her husband Frederick William III. (d. 1840) repose here, together with their second son, Emperor William I. (d. 1888), and the Empress Augusta (d. 1890). The recumbent figures of the first-named pair, executed in marble by *Rauch*'s masterly hand, are strikingly impressive. The beautiful figure of the queen, executed at Carrara and Rome in 1812-13, was placed here in 1815 and at once established the sculptor's fame. The monument of the king was finished at Berlin in 1846. The fine figures of the Emperor William and his wife, by *Encke*, were placed here in 1894. The mourning angel in the vestibule is also by *Encke*. The beautiful candelabrum on the right, with the three Fates, is by *Rauch*, that on the left, with the Horæ, by *Tieck*; the crucifix in the apse by *Achtermann*, the painting by *Pfannschmidt*.

From the Palace the Spandauer-Str. leads to the W., past the Friedrich-Karl-Platz, to the *Westend Station* of the Ringbahn (p. 13); behind it, to the right, lies the extensive new building of the municipal hospital. Farther to the W. are the *Barracks of Queen Elizabeth's Regiment of Grenadier Guards*, and the colony of villas known as *Westend* (*Westend Restaurant*). About 1½ M. to the S.W. of the last, beyond the trotting-course (p. 31), begins the *Grunewald* (p. 186). — The *Spandauer Bock*, 1 M. to the W. of Westend by the Spandauer Chaussée (tramway R), is a popular beer-garden commanding a view towards Spandau. About 2½ M. to the S.W. of it is *Pichelsberg* (p. 186).

13. The Forest District between Charlottenburg and Potsdam.

An extensive wooded district extends to the S.W. from Charlottenburg and Spandau (p. 202) to Potsdam, lying on the E. bank of the *Havel*, which expands here to the proportions of a lake (steamer between Spandau and Potsdam, see p. 203). This district is divided into two unequal parts by the *Wannsee*, a bay-like indentation of the *Havel*; to the N.E. is the Grunewald, to the S.W., accessible from the station of Wannsee, is the Potsdam Forest. The landscape of mingled wood and water, to which the more favoured parts of the Mark of Brandenburg owe their characteristic charm, may here be enjoyed to special advantage.

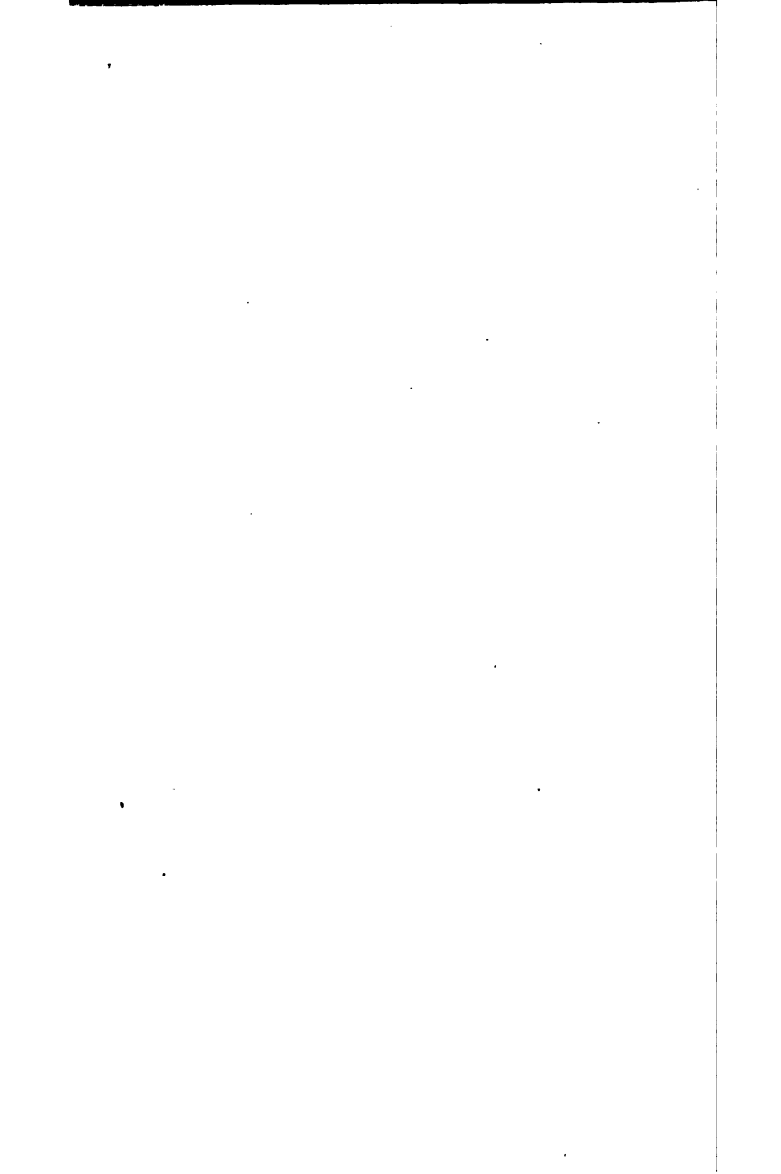
a. The Grunewald.

The Grunewald is reached from Berlin by various routes. 1. Via the *STADTBAHN* (p. 13) to *Grunewald Station*, by the suburban trains to Potsdam (p. 189; main-line platform) or to Grünau-Grunewald (p. 205; local platform at all stations). — 2. Via the *RINGBAHN* (p. 13; 'Südring') to *Halensee* (see below), from any station. — 3. By *TRAMWAY A* (p. 21) to *Hundekehle* (restaurant 4 min. distant). — 4. The *WANNSEE RAILWAY* (p. 187) touches the stations of *Schlachtensee* and *Nikolassee* (p. 188). — For *CYCLISTS* (pp. 43, 202) the best route is via the *Kurfürsten-Damm*.

The *Grunewald*, a royal forest of coniferous trees, in which is situated the shooting-lodge of the same name, has an area of about 11,350 acres, including several lakes. It is a favourite resort of the Berliners, and offers a refreshing change to the tourist when jaded with sight-seeing and weary of the bustle of the city. It is proposed to convert part of the forest into a 'people's park'.

Near the station of *Halensee*, with its charming terraces and villas, and within the precincts of the forest lies the fashionable **Villa Colony of Grunewald*, consisting chiefly of elegant and comfortable residences grouped on the banks of a number of little lakes, some of which are artificial. Founded only in 1889, it already numbers upwards of 4000 inhabitants. From the *Bismarck-Platz*, embellished with a *Statue of Bismarck* by M. Klein (1897), we may proceed to the S. to the (1 $\frac{1}{4}$ M.) prettily situated *Hubertus Restaurant* and *Café Grunewald* (good cuisine), or to the S.W. by the *Bismarck-Allée* to the **Hundekehle Restaurant* (p. 187), 2 M. from the station.

From the *Grunewald Station* paths lead through the woods to the W., in the direction of the *Havel*, to (3 $\frac{1}{2}$ M.) the peninsula of *Schildhorn* (restaurants), where a monument commemorates the legendary escape of the Wendish prince Jaczo, when fleeing from Albert the Bear. *Pichelsberg* (Seeschloss Restaurant) lies 1 $\frac{1}{2}$ M. to the N., prettily situated in a bay opposite the island of *Pichels-*



werder (Königgrätzer Garten Restaurant), which is reached by a bridge. From *Pichelsdorf*, on the opposite (W.) bank of the Havel, an electric tramway plies to the station of Spandau (p. 202). About $1\frac{1}{2}$ M. to the S. of Schildhorn, on the lofty bank of the Havel (steam-boat pier), rises the **Kaiser Wilhelm Turm*, commanding one of the finest views in the neighbourhood of Berlin, extending as far as Potsdam. — To the S. of the station of Grunewald lies (1 M.) *Hundekehle* (p. 186), $1\frac{1}{2}$ M. beyond which is the **Paulsborn Restaurant*, lying within 5 min.'s walk of the *Shooting Lodge of Grunewald*, on the Grunewald-See, built in 1542 by Kaspar Theyss (p. 66) for Elector Joachim II. To Steglitz, see below. Farther on to the S.W. we pass Onkel Tom's Hütte, a restaurant on the *Riemeister-See*, then the *Krumme Lanke* (another lake), and the picturesque *Schlachten-See* (boats for hire; Alte and Neue Fischerhütte Restaurants), above the left bank of which we see the villa-colony of the same name (p. 188). The Grunewald comes to an end at *Belitzhof* (restaurant), situated on the *Wannsee*, 6 M. from Paulsborn and 1 M. short of the station of Wannsee. A little to the S.E. is the station of Nikolassee (p. 188).

AFTERNOON EXCURSIONS from the station of Grunewald. 1. Past the *Teufels-See* to *Pichelswerder* (bridge) and *Pichelsberg*, and thence via the *Spandauer Bock* (p. 185) to the station of *Westend* (p. 185), a walk of 3 hrs. — 2. Past the *Teufels-See* to *Schildhorn* and along the bank of the Havel to the *Kaiser Wilhelm Turm*, returning via the *Saubucht* (rfmts.) to Grunewald station ($3\frac{1}{4}$ hrs.). — 3. Via *Hundekehle* to *Paulsborn*, and thence, skirting the *Riemeister-See*, the *Krumme Lanke*, and the *Schlachten-See*, to *Schlachtensee Station*, or on via *Belitzhof* to *Wannsee Station* on the Wannsee Railway (p. 188; 2 or 3 hrs.). — The walk from Grunewald station to *Halensee* via *Hundekehle* and the villa colony of Grunewald may be taken even late in the afternoon.

b. The Wannsee Railway and the Potsdam Forest.

Wannsee is served by the suburban trains to Potsdam via *Grunewald* (p. 186) on the *STADTBAHN* (main-line platforms) and by the trains to Potsdam from the *WANNSEE STATION* (Pl. G, 19; pp. 13, 188), which run as far as *Zehlendorf* (see p. 188) every 10 min. (during part of the day) on week-days and every 20 min. on Sunday.

The stations of the Wannsee Railway are as follows: $1\frac{1}{4}$ M. *Grossgörschen-Strasse*. — 3 M. *Friedenau* (Kaiser-Eiche Restaurant), a villa-colony with 11,000 inhab., founded in 1871, and also a station on the *Süd-Ring* (p. 14).

$4\frac{1}{4}$ M. *Steglitz*, a village with 22,000 inhab., contains a water-tower on the *Fichtenberg* (view) and the former château of Field-Marshal Wrangel (d. 1877), now the *Schloss Restaurant*. Between these is the *Royal Blind Asylum*, founded in 1806 at Berlin and removed hither in 1877. Tramways D, E, and F (p. 21); also to *Gross-Lichterfelde* (two lines: *Gross-Lichterfelde East Station* and *Cadet School*) and to *Südende*.

From Steglitz to the shooting-lodge of Grunewald and Paulsborn (see above) via *Dahlem* is a walk of $1\frac{1}{4}$ hr. In the fields to the S.W.

of the Fichtenberg, near the former estate of *Dahlem*, the new **Botanic Garden**, laid out by Prof. Engler, was opened in 1903 (adm., see p. 36). It is inferior in size (1100 acres) to Kew Gardens near London, but surpasses them and all other institutions of a similar kind in its arrangement of plant-types from all parts of the world on the appropriate mountain-formations, imitated in stone from the actual localities. Entrances in the Potsdam road (S.) and the Dahlem road (N.). In the latter also are the *Pharmaceutic Institute* of the University, the new building of the *Botanic Museum* (p. 140; under construction), the *Royal Gardeners' Seminary*, etc.

$5\frac{1}{2}$ M. **Gross-Lichterfelde** (*Hans Sachs Restaurant*, at the Potsdam station; *Henning*, at the Anhalt station), a villa settlement with about 29,000 inhab., extends from the Potsdam railway (Gross-Lichterfelde West Station) to beyond the Anhalt line (East Station; suburban trains, see p. 13). Tramways ply from one station to the other, passing the Cadet School, and also to Steglitz (see p. 187). In the middle of the village are a *Monument to Emperor William I.*, by Wenck, and the Gothic *St. Paul's Church*, built in 1898-1900. Near the E. station is a bronze bust of *Bismarck*, by Magnussen, and the large *Orthopaedic Sanatorium of Georg Hessing*, Wilhelm-Str. 63 a. — At the W. end of the village is the German *Central Cadet School* (1000 pupils; entr. on the N. side) which was founded in 1717 and transferred hither from Berlin in 1878. The 'Field-Marshals' Hall', in the school-building, contains the portraits of 61 Prussian marshals. The 'Flensburg Lion', originally erected by the Danes at Flensburg in 1862 in memory of the battle of Idstedt (1850), stands in the court.

At ($7\frac{1}{2}$ M.) *Zehlendorf* (Burg Hotel), a village with 8800 inhab., the Wannsee line diverges to the right from the main Potsdam railway. Beyond ($8\frac{3}{4}$ M.) *Zehlendorf-Beerenstrasse* we pass ($9\frac{1}{4}$ M.) *Schlachtensee* (Schloss Restaurant) and ($10\frac{1}{2}$ M.) *Nikolassee*, two groups of villas situated in the woods (p. 187), convenient starting-points for excursions in the Grunewald (p. 186).

12 M. **Wannsee** (Restaurants: *Kaiser-Pavillon*; *Schwedischer Pavillon*) is the station for the villa-colony of that name, the handsome and sometimes imposing houses of which are grouped in a wide curve on the elevated banks of the picturesque *Wannsee*. At the N.E. angle of the Little Wannsee, opposite the Villa Siemens and $\frac{3}{4}$ M. from the station, is the grave of the poet *Heinrich von Kleist*, who shot himself and his friend Henriette Vogel here in 1811. Good survey from the *Bismarck Tower*, to the right above the bridge.

STEAMER FROM WANNSEE TO POTSDAM, starting on week-days (Sun. oftener) from the Kaiser Pavillon at 11.15, 2.15, 3.15, 5.15, and 6.30, and from the Schwedische Pavillon 5 min. later; highly recommended. Stations: *Pfauen-Insel*, *Moorlake*, *Sakrow*, *Glennicke Bridge*, and *Potsdam* (p. 189). Fare to Pfauen-Insel 30, to Potsdam 60 pf. — Steamer to *Spandau* see p. 203.

To the W. of Wannsee the woods on both banks of the Havel belong to the **Potsdam Forest**. On the S. side is a peninsula,

through which the principal road runs straight on to the W., and another in a wide curve towards the N. to Klein-Glienicke (p. 200).

By the N. road we reach (1 hr. from Wannsee) the ferry (and steamboat-station) for the **Pfauen-Insel*, the favourite resort of Frederick William III. The pleasant park laid out by the king abounds in fine oaks. The *Royal Villa*, of the end of the 18th cent., presents the appearance of a ruined castle, with two towers connected by a flying bridge. The *Kavalier-Haus* is constructed of the materials of a Renaissance house brought from Dantzic. — The road farther on skirts the Havel. On the high wooded bank of the river rises the *Church of SS. Peter & Paul*, built in the Russian style by Schadow, containing the tombs of Prince Charles (d. 1883), Princess Charles (d. 1877), and Prince Frederick Charles (d. 1885). Beside it is the log-house of *Nikolskoë* (rfmts.; view). — About 1½ M. farther, beyond *Moorlake Restaurant* (steamboat-pier), situated on a bay, we ferry to *Sakrow* (restaurant on the river; steamboat-pier), with a pleasant park and the *Heilands-Kirche* (St. Saviour's), built by Persius. A walk may be taken hence through the woods to the (3 M.) *Römer-Schanze*, an entrenchment opposite *Nedlitz* (p. 199). — The road ends at the Glienicke Bridge (p. 200), 1 M. from the Sakrow ferry.

Beyond Wannsee the trains of the Stadtbahn and of the Wannsee railway use the same rails. — 14 M. *Neu-Babelsberg*, a cluster of villas on the W. bank of the *Griebnitz-See*. From the station to Klein-Glienicke and Babelsberg 1¾ M. (steamer see below, omnibus in winter); a pleasant walk also leads to Babelsberg in 1¼ hr. viâ *Kohlhasenbrück* (to the E.; *Restaurant) and along the N. bank of the Griebnitz-See; comp. the Map, p. 186.

STEAMBOATS from the Neu-Babelsberg station ply frequently across the Griebnitz-See to *Babelsberg* and *Klein-Glienicke* (to the Glienicke bridge 20 pf.; junction for Potsdam, p. 200), whence certain steamers cross the Jungfern-See to *Moorlake* (Sakrow ferry, see above), *Meierei* (Neuer Garten, p. 200), and *Nedlitz* (p. 199; 40 pf.).

16 M. *Nowawes-Neuendorf*. Nowawes was originally a colony of Protestant weavers from Bohemia, established by Frederick the Great. — 16½ M. *Potsdam*.

14. Potsdam and its Environs.

A visit to Potsdam is highly recommended on account both of its natural beauties and its historical associations. The spacious parks with their rivers and fountains and the palaces with their well-preserved interiors and contemporary decorations and furniture present us with a better picture of a royal residence of the 18th century than can be seen even at the larger and more pretentious palace of Versailles, which was deprived of so much of its splendour

by the Revolution. If Versailles has the advantages of a uniform scheme in its arrangement, Potsdam has the charm of variety. The wealth of French paintings of the 18th cent. owned by the Prussian royal house excited universal admiration when displayed at the Paris Exhibition of 1900.

Railways from Berlin to Potsdam.

Upwards of fifty trains run daily in both directions on the three lines that connect Berlin with Potsdam. The journey occupies $1\frac{1}{2}$ -1 hr.; fares by suburban trains from the Potsdam Station or the Friedrich-Strasse Station, 75, 50 pf.

1. **POTSDAM MAIN LINE** (station, Pl. G, 19; pp. 1, 127). The long distance trains stop at no intermediate station and have no reduced fares. A suburban service, with its terminus at ($18\frac{1}{2}$ M.) *Wildpark* ($\frac{1}{2}$ M. from the New Palace, p. 198) or ($21\frac{1}{2}$ M.) *Werder* (p. 202), calls at ($13\frac{1}{2}$ M.) *Neu-Babelsberg*, (16 M.) *Potsdam*, and ($17\frac{1}{2}$ M.) *Charlottenhof* (10 min. by the Waldemar-Str. from the S. entrance to the park of Sanssouci; p. 196).

2. **WANNSEE RAILWAY** (station, Pl. G, 19), trains to Potsdam every hour; comp. pp. 187-189.

3. **STADTBAHN** (main line platforms). Beyond *Charlottenburg* these trains call at *Grunewald* (6 M. from Friedrich-Strasse Station, p. 186), traverse the Grunewald, and beyond (11 M.) *Nikolassee* follow the route described on pp. 188, 189.

Potsdam.

Hotels. At the railway-station: **EISENBAHN-HÔTEL**, with a garden on the Havel, R. 2-3, B. $\frac{3}{4}$, D. (12-4) $1\frac{1}{2}$ M. — In the town: ***HÔT. ZUM EINSIEDLER**, Schloss-Str. 8; ***STADT KÖNIGSBERG**, Brauer-Str. 1, on the Havel, R. 2-5, B. 1, D. $2\frac{1}{2}$ -3 M.; **DEUTSCHES HAUS**, Schloss-Str. 6, R. $2\frac{1}{2}$ -4, B. 1, D. (12.45-3.30) $1\frac{1}{4}$, pens. 6 M.; **ZIMMERMANN**, Brandenburg-Str. 31, popular; **HÔT.-RESTAURANT ZUM OBELISKEN**, Hohenzollern-Str. 27, near the Brandenburg Gate; **HOSPICE AND FAMILY PENSION**, Kaiser Wilhelm Str. 11, R. 2-6, B. $\frac{3}{4}$, déj. 1, D. (1 p.m.) $1\frac{1}{2}$, S. (7.30 p.m.) 1, pens. $3\frac{1}{2}$ -7 M., with baths and a garden.

Restaurants. ***Railway Restaurant**, D. (12-5) 3 M. — In the town: ***Stadt Königsberg** (see above); ***Zum Schultheiss**, beside the Stadt-Schloss (steamboat-pier), déj. (9-12.30) 2, D. (12.30-5) 3 M., both with terraces on the Havel; **Niedt**, Wilhelm-Platz 9, D. (1-3) 2 M.; **Dornath**, Nauener-Str. 29, D. $1\frac{1}{2}$ -2 M.; **Hormess & Sons** (wine-room), **Weiss** (confectioner), Nauener-Str., Nos. 34a and 33-34; **Café Sanssouci**, outside the Brandenburg Gate; ***Wackermann's Höhe**, on the Brauhausberg, with garden and view-tower, D. (12-4) 2 M. — In the environs: **Café**, near the Orangerie; ***Wildpark Station** (see p. 198), déj. (9-1) 1, D. (1-5), $1\frac{1}{2}$ M., with garden; **Meierei** in the Neue Garten (p. 200); **Hühahn**, Neue König-Str. 58, near the Glienicke bridge (p. 200). — In Klein-Glienicke: ***Glienicke Restaurant (Fernau)**, on the Berlin highroad, déj. $2\frac{1}{2}$, D. from 3 M., with garden; **Bürgershof**, in the village (steamboat-pier), D. (12-3) from $1\frac{1}{2}$ M., with garden on the lake; **Babelsberg**, opposite the main entrance to the park, D. $2\frac{1}{2}$ M., with garden.

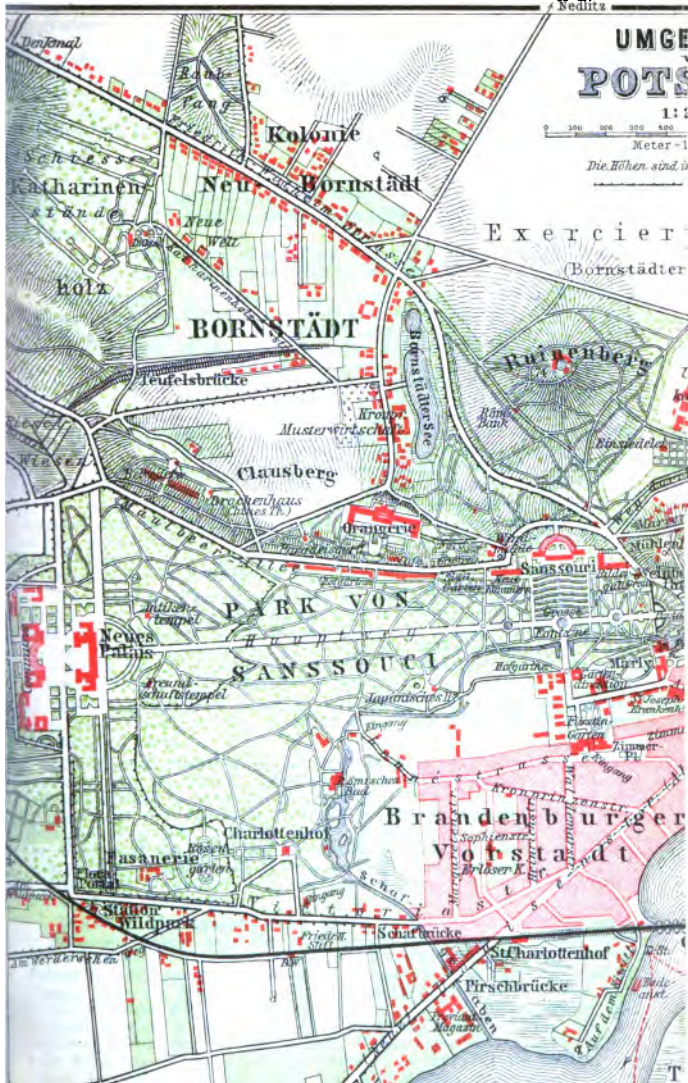
Post and Telegraph Office, by the canal, at the corner of the Wilhelm-Platz.

UMGE POTS

1:1

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Meter - 1

Die Höhen sind in



Cabs. *First class* (for 1-2 persons only): per drive within the town 75 pf.; outside the town per $\frac{1}{4}$ hr. 75 pf., $\frac{1}{2}$ hr. 1 $\frac{1}{4}$ $\mathcal{M}$, $\frac{3}{4}$ hr. 1 $\frac{1}{2}$, 1 hr. 2 $\mathcal{M}$, for each additional $\frac{1}{4}$ hr. 50 pf. more, a whole day 12 $\mathcal{M}$.

	1-2 pers.	3 pers.	4-5 pers.
<i>Second class:</i> for $\frac{1}{4}$ hr.	— 50	— 75	1 25
$\frac{1}{2}$ hr.	— 75	1 —	1 50
$\frac{3}{4}$ hr.	1 —	1 25	1 75
1 hr.	1 50	1 75	2 25
To Babelsberg, Sakrow ferry, Moorlake	1 50	1 75	2 —
To Pfauen-Insel, Templin, Baumgartenbrück	3 —	3 50	4 —
Luggage 25 pf.			

Fares by time: 6 hrs. 12 $\mathcal{M}$, 12 hrs. 15 $\mathcal{M}$, for 1-5 persons. Double fares at night. Larger vehicles according to bargain.

Steamboats (in summer only; recommended). 1. From the Lange Brücke (Eisenbahn Hotel). *a.* At 10.45 a.m. and hourly from 1.45 to 7 p.m. (on Sun. at 8, 9.15, and 10.45 a.m. and every $\frac{1}{2}$ hr. in the afternoon), to *Glienicke* (p. 200; 20 pf.), *Sakrow* (p. 189), *Moorlake* (p. 189; 30 pf., return-fare on week-days 50 pf.), the *Pfauen-Insel* (p. 189; 40, 60 pf.), and *Wannsee* (p. 188; 60, 80 pf.). — *b.* Twice or thrice every afternoon (on Sun. every hr. from 2 p.m.), to the *Glienicker Brücke*, the *Meierei*, and *Nedlitz* (p. 199; 30, 50 pf.). — *c.* Once or twice in the afternoon (oftener on Sun.) to the *Kiewitz*, *Tornow*, *Templin*, *Caputh*, *Baumgartenbrück*, and *Werder* (p. 202; 30-60 pf.). — *d.* On Mon. a trip is generally made round the 'Island of Potsdam' ('Potsdamer Werder'), touching at the *Glienicker Brücke*, the *Meierei*, and *Nedlitz* (4 hrs.; 1 $\mathcal{M}$), starting at 3 p.m. Restaurant on board.

2. From the Lange Brücke (Schultheiss Restaurant) twice every morning and five times every afternoon to *Glienicker Brücke* (p. 200; 15 pf.), in connection with the steamers plying to *Neu-Babelsberg* station and *Nedlitz* (30 pf.; comp. p. 199).

Steamboats to *Spandau*, see p. 203.

Tramways. From the Railway Station: 1. To the *Glienicker Brücke* (p. 200; cars changed at the canal); 2. By the Wilhelm-Platz to the *Brandenburger Tor* (near Sanssouci) and by the Luisen-Str. to the *Viktoria-Strasse*, near Charlottenhof (p. 198); 3. By the Wilhelm-Platz (with change of cars) to the *Allée-Str.*, near the New Garden (p. 199); 4. From the Wilhelm-Platz to the *Glienicker Brücke*.

The **Fountains** of Sanssouci usually play in summer on Sundays, from noon till 7 p.m. The great fountain also plays on Tuesday and Thursday, 3-7 p.m.

The **Royal Palaces** are usually open from 10 to 6 (Sun. 11-6) in summer; 10-4 in winter. Admission to the Town Palace (p. 193), the Garrison Church (p. 194), the Mausoleum of Emp. Frederick III. (p. 196), Sanssouci (p. 196), the Picture Gallery (p. 187), the Orangery (p. 197), the New Palace (p. 198; from the middle of Jan. to the end of April, or in the absence of the royal family), the Marble Palace (p. 200), and Babelsberg (p. 201) is granted by ticket (25 pf. for each pers.; no fee).

Smoking is prohibited in the royal gardens, except at Babelsberg and near the Orangery.

Plan of Excursion. One day is insufficient for the excursion to Potsdam, unless only the chief points be visited and a free use of cabs be made. In any case visitors are recommended to be at the *Town Palace* (p. 193) punctually at 10 a.m., when the first party is admitted. Thence take the tramway to the Brandenburg Gate (p. 195), and walk to the *Friedens-Kirche*, *Sanssouci* (p. 196), and the *Orangery* (p. 197). In good weather a cab is usually to be found here, near the café, for the drive to the *New Palace* (p. 198). If the latter be closed to visitors, walk from the Orangery viâ Charlottenhof to the *Viktoria-Strasse*, and return by tramway to the town. In the afternoon by tramway (*Allée-Str.*) to the *Neue Garten* (*Marble Palace*, p. 200), viâ *Glienicke* to *Babels-*

berg (p. 200) and Neu-Babelsberg station (p. 189); or from the tramway terminus to the *Pfingstberg* (p. 199), thence to the Meierei in the Neue Garten and past the Marble Palace back to the tramway. A visit to the Pfingstberg, Neue Garten, and Babelsberg all in one afternoon is scarcely practicable even with a cab, as cabs are not allowed in the Neue Garten.

An alternative plan for one day is as follows. Take the train (p. 189) to *Neu-Babelsberg* and the steamboat (p. 189) thence to *Klein-Glienicke*. Walk to *Babelsberg Palace* and through the park, passing the *Gerichtsläube* and the *Flatow-Turm* (View) to the Havel. Cross by boat to *Potsdam* (Holzmarkt-Str.; see p. 190) and visit the *Town Palace* about midday. Then take the tramway to the Brandenburg Gate; walk to *Sanssouci* and the *Orangery*, and proceed thence either to *Wildpark Station* or to the tramway in the *Luisen-Strasse*, which takes us to Potsdam station.

Cycling Route (comp. p. 202; cycles are not admitted to the royal parks). After visiting the *Town Palace* proceed via the *Altmarkt*, *Schloss-Str.*, *Plantage*, *Bäcker-Str.*, and *Charlotten-Str.*, to the *Café Sanssouci* outside the Brandenburg Gate, where cycles may be left. Visit the *Friedens-Kirche*. Then ride via the *Obelisk-Strasse*, passing the historic windmill, to the *Café* below the Orangery, where the cycle is again left. Then, on foot, visit *Sanssouci*, the *Picture Gallery*, the *Great Fountain*, *Charlottenhof*, the *New Palace*, and the *Orangery*. Mounting once more, ride past the *Russian Chapel* and via the *Pfingstberg* to the *Dairy* in the New Garden (leave cycle). Visit the *Marble Palace* on foot. Ride via the *Grosse Weinmeister-Strasse*, *Schul-Strasse*, *Manger-Strasse*, and the *Neue Königs-Strasse* to the *Glienicke Bridge* (which must be crossed on foot) and to the *Bürgershof Restaurant* in *Klein-Glienicke* (leave cycle). Visit *Babelsberg* on foot, and finally ride back to Potsdam.—Before crossing the Glienicke Bridge a digression may be made to the left to the *Boating Station* (p. 200).

Potsdam (59,300 inhab., garrison 7000), the seat of government for the province of Brandenburg and the frequent residence of the imperial court, is charmingly situated on the *Potsdamer Werder*, an island in the *Havel*, which here expands into a series of lakes and is bounded by wooded hills. The town, first mentioned in the 10th cent., is of ancient Slavonic origin, but was of no importance until the *Great Elector* founded the original town-palace. It is indebted for its modern splendour to *Frederick William I.* and still more to *Frederick the Great*, who generally resided at Potsdam. From the reign of the latter date the present Town Palace and the Palace of Sanssouci, the interiors of which are among the finest examples of the then prevalent rococo style, and also the gorgeous New Palace and a large part of the royal parks. The Marble Palace, in the incipient 'classicist' style, was built by *Frederick William II.*; *Frederick William III.* began the Church of St. Nicholas and laid out the park on the Pfauen-Insel. *Frederick William IV.*, while still crown-prince, erected the Charlottenhof, a charming work in the developed classicist style, and after he came to the throne added, besides the *Friedens-Kirche* and the church of Sakrow, the Orangery and the building on the Pfingstberg, two highly effective examples of the Italian decorative style. In the Gothic palace of Babelsberg, built by *William I.* before he became king, we recognize the influence of Rhenish romanticism.

The edifices at Glienicke, designed by Schinkel for Prince Charles, are of greater artistic importance. — The royal influence extended even to the private buildings. Frederick William I. erected a Dutch quarter, and Frederick the Great adorned the main streets with reproductions of the façades of Italian palazzi. On the whole, the older parts of Potsdam present as monotonous an appearance as Versailles.

Potsdam is the true cradle of the Prussian army. From Potsdam Frederick William I. issued the regulations for the promotion of uniformity of drill and discipline in the army, which he had previously tested on his gigantic grenadiers. Every regiment had annually to send a detachment of officers, non-commissioned officers, and men to Potsdam, where the king personally demonstrated to them the application of his regulations. To this day the numerous soldiers, especially the picked men of the regiments of guards†, form the most characteristic feature in the streets of the town.

The *Railway Station* is situated in the Teltow Suburb, on the left (E.) bank of the Havel. The *Lange Brücke*, which leads thence to the town, rests partly on the W. end of the 'Freundschafts-Insel' and is adorned with eight typical figures of soldiers since the time of the Great Elector, by Herter (1895). — On the island, close to the bridge, is an **Equestrian Statue of Emperor William I.**, by *Herter*, erected in 1900. A goddess of victory is seated in front of the pedestal, which is embellished with reliefs of Prince William as 'galloper' at Bar sur Aube in 1814 and of the Entry into Paris in 1871. From beside the monument we command a view, to the S., of 'the Brauhausberg, with the Military Academy, while from the bridge we have a view, to the E., of the Church of the Holy Ghost and Babelsberg.

On the right bank, in the middle of the street, stands the lime-tree where petitioners used to station themselves in order to attract the attention of Frederick the Great, when he was in residence at the Town Palace.

The ***Town Palace**, or *Stadt-Schloss*, originally erected about 1670, but dating in its present form from its reconstruction by Knobelsdorff about 1750, is a remarkable specimen of the dignified classic style, though built at the zenith of the rococo period. The excellent

† The garrison consists of the 1st regiment of Foot Guards, a battalion of Riflemen of the Guards, the Gardes du Corps, the Hussars of the Life Guards, the 1st and 3rd regiments of Lancer Guards (Uhlans), and the 2nd and 4th regiments of the Field Artillery Guards. The Infantry Instruction Battalion, to which officers, non-commissioned officers, and men from all regiments in the German army (with the exception of the Bavarian contingent) are temporarily attached from April 15th to Oct. 1st, serves the same purpose as the above-mentioned arrangement of Frederick William I.

materials used and the admirable taste displayed in the execution of the interior place it on a very high level. Only the apartments on the groundfloor of the S. main building and the W. wing are shown (adm., see p. 191; tickets at the N.E. angle of the court).

MAIN BUILDING. Frederick the Great's richly decorated apartments, with sumptuous furniture and noteworthy pictures by Pater, Lancret, and Pesne, have been preserved in their original condition. Adjoining the *Library*, which is separated from the *Bedroom* by a massive silver balustrade only, is a *Cabinet* with double doors, from which the dining-table could be let down by means of a trap-door, and where the king occasionally dined with his friends without risk of being overheard by his attendants. The *Study* in the S.E. angle is noteworthy. (The library and bedroom are still frequently used for royal christenings.) — In the centre is the *Marble Saloon*, built by the Great Elector and richly decorated by Frederick the Great. It contains a ceiling-painting, four large allegorical paintings, and three bronze reliefs, referring to the achievements of the Great Elector. The adjoining *Bronze Saloon*, with its white panelled walls and mirrors adorned with charming bronze-gilt ornaments by J. M. Rambly and Schwitzer, is an admirable example of rococo decoration. Over the fireplace is a double portrait of King Frederick William I. and Augustus the Strong, by Silvestre. The handsome French clock opposite should be noticed. — To the right are the *Reception Rooms*, containing paintings by Hasenpflug, Begas, Gudin, etc., and marble groups by F. Wolff and Möller.

WEST WING. The so-called *Russian Suite* is used for distinguished guests. — The *Apartments of Frederick William I.* contain a few pictures painted by that monarch 'in tormentis' (i.e. during attacks of gout), and also a large equestrian portrait of him by Camphausen. — The *Ornamented Rooms* contain some old tapestry. — The *Apartments of Frederick William III.* and his consort *Queen Louise* in the N. part of the W. wing are not generally shown.

In front of the palace, on the bank of the Havel, extends the **Lustgarten**, with a colonnade and fountain, decorated with statues of the early 18th century. Near the fountain are bronze busts of personages eminent at the period of the war of liberation, by *Rauch*. A bronze statue of Frederick William I. by *Hilgers* (a replica of that in the Berlin Arsenal) was erected here in 1885 on the side next the parade-ground, where he used to drill his gigantic grenadiers. The spring review of the garrison still takes place here.

To the N. of the palace is the **ALTMARKT**, in which is an *Obelisk*, 75 ft. in height, embellished with medallion portraits of the Great Elector and the first three kings of Prussia. On the E. side of the square is the *Rathaus*, built in 1754 in the Dutch style, with a gilded figure of Atlas bearing the globe above the gable.

The **Church of St. Nicholas**, in the Altmarkt, erected in 1830-37 from *Schinkel's* designs, a lofty edifice of cubical form with a dome added in 1842-50, contains a large fresco in the apse (Christ with the apostles and evangelists), by *Schinkel*, and four prophets by *Cornelius*, in the spandrels of the vaulting under the dome. Fine view from the open colonnade of the dome. (Sacristan at the parsonage, adjoining the church on the right.)

The **Garrison Church**, 5 min. to the W. of the palace, was

built by *Gerlach* in 1731-35. Adm. (see p. 191) in summer 10-6 by Portal B; in winter apply to the sacristan, Kiez-Str. 24. A vault behind the pulpit contains the remains of Frederick the Great and of his father Frederick William I., the founder of the church. In this church Frederick William III. and Alexander I. formed their friendly alliance on Nov. 4th, 1805. The peal of bells in the tower chimes at the quarters. — To the N., in the Plantage, is a bronze replica of the statue of Frederick the Great, by Uphues (p. 176). To the W. is the large *Military Orphanage*, founded by Frederick William I. and rebuilt in 1771-78 by Gontard.

The **WILHELM-PLATZ**, skirted by the tramway, is adorned with a *Statue of Frederick William III.*, designed by Kiss (1845). On the E. side is the handsome *Post Office*. — To the N.E., in the **BASSIN-PLATZ**, are the *French Church*, built by Knobelsdorff in 1752, and the *Roman Catholic Church*, designed by Salzenberg (1867-70). To the N. and W. of the square is the *Dutch Quarter* mentioned on p. 193. To the W., the Charlotten-Strasse, with numerous palatial buildings erected by Frederick the Great (see p. 192), and the Brandenburger-Strasse lead to the Brandenburg Gate; between these streets, in the Waisen-Str., is the *Offizier-Casino*, built by Schinkel in 1823-24.

The **Brandenburg Gate** ($1\frac{1}{2}$ M. from the rail. station; tramway see p. 191) was erected by Unger in 1770 in the form of a Roman triumphal arch. Outside the gate, in the Luisen-Platz, is a bronze *Statue of Emperor Frederick III.*, in bronze, by Börmel (1903). To the S.W. of the Luisen-Platz extends the Brandenburg Suburb, with the station of *Charlottenhof* (p. 198). — The Hohenzollern-Str. leads to the N. to the main entrance of the Park of Sanssouci (p. 196; beside the obelisk) and to the so-called *Weinbergstör*, erected by Fred. William IV. in 1852 in honour of the return of his brother Prince William (afterwards Emp. William I.) from the campaign in Baden (1849). A few minutes farther a path diverging to the right from the Nauen road and passing through pretty grounds leads in $\frac{1}{2}$ hr. to the Neue Garten (p. 199).

The usual entrance, however, to the Park of Sanssouci is by the 'Green Railing', reached by an avenue bearing a little to the right from the Brandenburg Gate. On the right, before the gate-house (tickets for the Mausoleum, see p. 196), rises the ***Friedens-Kirche**, or *Church of Peace*, in the early-Christian basilica style, designed by *Persius*, and completed in 1850, the favourite building of Fred. William IV. The detached campanile is 130 ft. in height. In the *Atrium* (the 'paradise' of the ancient basilicas), in front of the church, stand *Rauch's* *Group of Moses, Aaron, and Hur, and (in the centre) a copy of *Thorvaldsen's* Risen Christ. To the S. of the atrium are cloisters, the entrance to which from the park is formed by a terracotta reproduction of the entrance to the abbey-

church of Heilsbronn. In the cloisters are a few fragments of early-Christian sculptures.

The somewhat bare INTERIOR of the basilica, borne by sixteen Ionic columns in black marble, contains, in front of the chancel, the burial-vaults of Frederick William IV. (d. 1861) and his Queen Elizabeth (d. 1873). The apse is adorned with an old Venetian mosaic from the church of San Cipriano di Malamocco, representing Christ, Mary, and Peter on the right, and John the Baptist and St. Cyprian on the left.

On the N. side of the atrium is the **Mausoleum of Emp. Frederick III.** (adm., see p. 191; tickets in the gate-house, to the right), erected by *Raschdorff* in 1890 in imitation of the chapel of Innichen in Tyrol. The interior of the circular domed structure is supported by nine columns of labradorite. The marble *Sarcophagi of the emperor (d. 1888) and of Empress Victoria (d. 1901) as well as those of their sons Waldemar and Sigismund are by *R. Begas*. In the altar-niche is a *Pietà by *Rietschel* (1845). The dome is embellished with mosaics of angels, after *Ewald's* designs.

Entering the ***Park of Sanssouci** by the green gate and bearing to the right round a corner we soon reach a reduced marble replica of Rauch's equestrian statue of Frederick the Great (p. 57). Beyond it is the *Great Fountain* (p. 191), the water of which rises to a height of 130 ft. The twelve figures surrounding the basin are French works of the 18th century. The Mercury and the Venus (copies; originals in the Emp. Frederick Museum) by *Pigalle*, were presented by Louis XV.; the figures of Hunting and Fishing are by *Lambert Sigisbert Adam*, and most of the others are by his brother *François Gaspard Adam*. To the N., in front of the fountain, is the porphyry bust of Duke Paolo Jordanzio of Bracciano, bought by Frederick the Great for 3000 l. The fountain is situated in the broad main avenue which intersects the park from E. (Obelisk, p. 195) to W. (New Palace, p. 198).

A broad flight of steps, 66 ft. in height, intersected by six *Terraces*, ascends from the great fountain to the palace. On the highest terrace two elegant fountains project their water in the form of bells. Frederick the Great's greyhounds are buried at the E. end of this terrace. The king expressed a wish to be buried at the foot of the statue of Flora here ('Quand je serai là, je serai sans souci').

The ***Palace of Sanssouci**, a building of one story, 320 ft. in length and 39 ft. high, erected by Knobelsdorff for Frederick the Great from the king's own sketches in 1745-47, and that monarch's almost constant residence, stands on an eminence above the town. The terrace on the N. side is enclosed by a semicircular colonnade. Frederick's rooms are still preserved almost unaltered; they are interesting on account of their rococo decorations as well as for their historical associations (adm., see p. 191; tickets obtained at the rear of the palace).

The WEST WING contains *Voltaire's Room*, with interesting wood-carving, and *Fred. William IV.'s Rooms*, in which he died in 1861. — In the CENTRAL BUILDING is the oval *Dining Room*, the S. side of which can be thrown open to the terrace. The figures of Apollo and Urania are by Fr. G. Adam (p. 116). The king's famous round table is well known from Menzel's painting (p. 111). — EAST WING. The *Audience Room* and the adjacent apartments are hung with admirable *Paintings by *Watteau*, *Pater*, and *Lancret*, and contain handsome furniture. — The clock in the *Concert Saloon*, which Frederick was in the habit of winding up, is said to have stopped at the precise moment of his death (2.20 a.m., 17th Aug., 1786). The wall-paintings in this room are by *Pesne*; handsome ceiling. — *Frederick the Great's Apartment*. This room, in which he died, was reconstructed the same year by his successor. *Graff's* portrait of Frederick represents him at about the age of fifty six. Marble *Statue by *Magnussen* (1898), representing the 'last moments of Frederick the Great'. — The **Library*, charmingly decorated in the rococo style, contains a few antique busts, the best of which is one of Homer. The walls are decorated in cedar-wood and gilt-bronze. — The *Gallery*, with paintings by *Watteau* and his school, leads to the *Parole Room*, behind the dining-room, where our visit terminates.

The **Picture Gallery**, built in 1756, occupies a separate building to the E., the interior of which is lavishly decorated with stucco (adm., see p. 191; keeper usually in the gallery). It contains a few good works by *Rubens* (Holy Family; Repentant Magdalen), *Van Dyck* (Four Evangelists; Cupid skating), *Rembrandt* (a small, early work, of 1628), *Cranach*, *Cornelis van Haarlem*, *Hans Baldung Grien*, and *P. Molenaer*. There are also several works by the two *Van der Werffs*, some good examples of *Jan Brueghel*, and paintings by *Pesne*, *Graff* (Iffland the actor as Pygmalion), etc. A small room at the back contains a costly vase of bloodstone. — The *Grotto of Neptune*, a little to the E., is a relic of the rich architectonic decoration of the Park of Sanssouci in the reign of Frederick the Great. In front of it stands a reproduction of the statue of Frederick by Uphues (p. 176).

From Sanssouci a path leads in $\frac{1}{4}$ hr. to the **Ruinenberg**, an eminence with artificial ruins, beneath which is the reservoir for the fountains of Sanssouci. The water is pumped into it from the Havel by means of steam-engines. The tower (fee) commands a beautiful and extensive prospect. Rfmts. from the keeper.

The way to the Orangery leads to the W. from Sanssouci past the famous *Windmill*, the owner of which is erroneously said to have refused to sell it to Frederick the Great (now royal property).

The ***Orangery**, an extensive structure in the Florentine style, 330 yds. in length, was completed in 1856 from plans by *Hesse*. The façade is embellished with allegorical statues, and in front of the central building is a marble statue of Fred. William IV., the founder, by *Bläser* (1873). On the terrace is a copy of the Farnese Bull, in bronzed zinc, and below are two ancient sarcophagi, used as fountain-troughs. The astronomical instruments from the Imperial Observatory at Pekin, brought to Europe by the German troops in 1901, are also placed on this terrace. These magnificent specimens

of Chinese bronze-casting are stated by the Jesuit Father Verbiest to have been finished by Chinese artists in 1673. The towers of the château command a wide *View.

The CENTRAL SALOON contains forty-eight *Copies from Raphael* and numerous modern sculptures. — MALACHITE SALOON: *Thorvaldsen*, Head of Antinous, and Head of a shepherd; *Troschel*, Bacchus; *Cauer*, Statuette of Fred. William IV. Paintings: *O. Achenbach*, Park near Frascati, etc. — AMBER ROOM: **Rauch*, Danaid; good Berlin and Dresden china. — TORTOISE SHELL ROOM: *E. Hildebrandt*, Views in Palestine. Adm. see p. 191.

The beautiful terraced garden with its clipped hedges are laid out in the style of the 16th century. In the Maulbeer (mulberry) Allée, below the Orangery, to the S., is a *Café*, opposite which is a halting-place for cabs. On the right of the Maulbeer Allée, to the W. of the café, lies the *Paradies-Garten*, which contains a charming *Atrium* in the Greek style (shortest route to the New Palace, see below). To the E. of the café the Allée divides the 'Northern Garden' (on the left) from the 'Sicilian Garden' (on the right). In the latter are figures of a colossal Archer, by M. Geyger, and of a Girl drawing water, by E. Wolff.

To the S. of the Sicilian Garden, on the other side of the main avenue (comp. p. 196 and the Map, p. 190), are the *Sea Horse Fountain*, by Kiss, and the *Japanese House* (called the 'ape-saloon' by Frederick the Great). Farther on (best route over the bridge at the end of the Lenné-Str.) is the *Roman Bath House* (fee), containing a valuable bath of jasper, a copy of the antique mosaic of the Battle of Alexander, etc. — In 25 min. from the Orangery we reach the —

***Charlottenhof**, originally an unpretending country-house, but tastefully transformed by *Schinkel* in 1826 into an Italian villa and surrounded by beautiful grounds. The vestibule contains reliefs by *Thorvaldsen*, a bust of Schinkel by *Rauch*, etc. In one of the rooms is a chair of steel and silver, made by *Peter the Great*. Two rooms contain memorials of A. von Humboldt. (Castellan on the groundfloor; fee.) — The *Wildpark Station* (p. 190) is $\frac{3}{4}$ M. from here.

We now skirt the W. portion of the park of Sanssouci (closed to the public in summer and autumn) in order to visit the New Palace, which lies 1 M. from the Orangery, about $1\frac{1}{4}$ M. from the Charlottenhof, and $\frac{1}{2}$ M. from Wildpark Station. The —

***New Palace**, the summer-residence of the Emperor, was planned by Frederick the Great during the Seven Years' War as a visible proof of his power and wealth and was built by him in 1763-69 at a cost of 450,000*l.* The plans were furnished by *J. G. Bürring* of Hamburg, who followed Dutch and English models. The main building is 700 ft. in length, and the central portion, surmounted by a dome, has three stories. The chief façade is turned towards the E., overlooking the park. To the W., behind the palace,

are the *Communs*, intended as quarters for the royal retinue, picturesquely designed buildings by *K. von Gontard*, united by a semicircular colonnade. The palace and the commons together form an imposing pile, though the execution of the details is sometimes careless. The sculptures are mediocre, but the effect of the weathered sandstone figures against the red brick background is very pleasing. Emperor Frederick III., who was born in the palace in 1831, resided in it for a considerable time as crown-prince, and died there in June 1888. William II. has thoroughly restored the building and has added a large terrace, with candelabra by Schott, on the side next the garden. Adm., see p. 191; entrance in the S. wing.

The INTERIOR contains about 200 rooms, the fanciful decoration of which speaks highly for the decorators employed by Frederick the Great, although the elegant execution of the rooms in the Town Palace is not equalled here. The rooms of the S. wing are shown; the N. wing contains the private rooms of the Emperor. — GROUND FLOOR. The **Apartments of Frederick the Great* contain relics of that monarch and a portrait of Voltaire drawn by him. Among the pictures a good example by *Watteau* and an Adoration of the Magi by *Rubens* may be mentioned. The **Shell Saloon* is inlaid with shells, the friezes with minerals and precious stones. The tasteful *Theatre* has seats for 500 persons. — On the FIRST FLOOR are numerous old pictures. In the *Marble or Concert Room* (100 ft. long): *Van Loo*, Ganymede introduced to Olympus (ceiling-painting), Sacrifice of Iphigenia; *Pesne*, Rape of Helen. — In the *Ball Room*: *G. Reni*, Lucretia, Diogenes; *L. Giordano*, Judgment of Paris, Rape of the Sabines.

Near the New Palace is the elegant *Temple of Friendship*, erected by Gontard by order of Frederick the Great to the memory of his sister the Margravine of Bayreuth, and containing her statue.

TO THE N. OF POTSDAM, about $\frac{1}{2}$ M. from the Nauener Tor (tramway to the Allée-Strasse, p. 191), is the colony of *Alexandrowka*, consisting of fourteen houses and a Greek chapel, built in 1826 by Frederick William III. for the accommodation of the Russian musicians who were at that time attached to the 1st Regiment of Guards.

On the **Pfungstberg*, which we reach in 20 min. from the tramway terminus, stands a handsome ornamental building, enclosing a reservoir. The two towers afford an extensive view of the environs, with Berlin, Spandau, Nauen, and Brandenburg in the distance, most striking by evening-light. A carriage road ascends to the summit of the hill. The castellan lives in the N.E. tower (fee). — To the W. of the Pfingstberg lies the large *Drill Ground* (Bornstädter Feld); to the N., about $2\frac{1}{2}$ M. from the Pfingstberg, is the village of *Nedlitz* (restaurants; steamboat, see p. 189), opposite which is the Römer-Schanze (p. 189); to the N.E. (direction-board) of the Pfingstberg the Meierei (p. 200) may be reached in $\frac{1}{4}$ hr.

To the E. of Alexandrowka (see above) lies the NEUE GARTEN, or

New Garden, distinguished for its fine examples of foreign trees. In its E. part, on the Heilige-See, rises the graceful —

Marble Palace, begun in 1786 by Gontard and continued in 1788-96 by K. G. Langhans for Fred. William II., who died here in 1797. It was completed by Fred. William IV. in 1845. Emp. William II. occupied this palace before his accession (1881-88).

In the COURT, in front of the palace, Prometheus, by *E. Wolff*. In the ARCADES, scenes from the *Nibelungenlied* and views of the Rhine and the Danube by *Kolbe* and *Hesse*. The INTERIOR (adm. see p. 191; the custodian lives in the right wing) contains marble sculptures by *Rauch*, *Tassaert*, *E. Wolff*, and *Troschel*, and pictures by *Hackert* and others. In the Oriental Cabinet is a costly table, presented by Empress Catherine II. to Frederick the Great. — In the Dining-Room are marble busts of Emp. William II. and the Empress Frederick, by *R. Begas*.

On the Jungfern-See, in the N. angle of the park, lies the *Meierei*, or dairy (rfmts.); ferry to the woods between Sakrow and the Römer-Schanze, see p. 189; steamboats, see p. 191. — To the W. of the palace (attractive footpath skirting the lake) is *Kongsnäs*, a boating-station built in the Norwegian style, $\frac{1}{2}$ hr. from the *Glienicker Brücke* (see below). The royal yachts 'Alexandra' and 'Royal Luise' lie here.

TO THE E. OF POTSDAM we ferry from the Holzmarkt-Str., outside the Berliner Tor, to Babelsberg (p. 201). The Neue Königs-Strasse, which begins at the Berliner Tor, passes the *Barracks of the Hussar Guards* (right) and of the *Gardes du Corps* (left) to the *Glienicker Bridge* (tramway, see p. 191; ferry to Babelsberg, see p. 201). The bronze groups in front of the latter barracks (soldiers of the regiment leading horses) are by *Kiss*.

At **Klein-Glienicke** (see p. 189), beyond the bridge to the left, is the *Palace of Prince Frederick Leopold*, built for Prince Charles (d. 1833), the prince's grandfather, by Schinkel. The beautiful park is not accessible; at the corner near the Glienicke Bridge is a rotunda, built by Schinkel in imitation of the Monument of Lysicrates at Athens.

Farther along the Babelsberg road, on the right, is the *Hunting Château of Glienicke*, originally built by the Great Elector, restored and enlarged by Prince Frederick Charles (d. 1885) and his son, Prince Frederick Leopold (no admittance). — The bay of the Havel, on which the château lies, is connected by the Teltow Canal with the *Griebnitz-See*, to the E.; stations of the steamers from the Neu-Babelsberg station (p. 189) to Nedlitz (p. 199) are in the village near the Bürgershof Restaurant and near the canal bridge. To the N. of the latter rises the *Böttcher-Berg* (accessible also from the Berlin highroad) surmounted by a loggia, commanding a fine *Panorama.

To the S. of the canal bridge is the principal entrance to the

park and the palace of Babelsberg, a visit to which occupies $1\frac{1}{2}$ hr. Numerous stones with way-marks.

The picturesque ***Château of Babelsberg** was erected in the English Gothic style by *Schinkel* in 1835, and extended in 1843-49 by *Strack*. It stands in a beautiful park, laid out by Prince Pückler. The interior of the château is simply but tastefully decorated in the unassuming style which prevailed in Germany about the middle of last century. Emp. William I. invariably spent the latter half of summer here, and his study and bedroom as well as the reception rooms are shown to visitors. The walls are hung with numerous works of art, mainly of the early Berlin and Düsseldorf schools. Memorials of the campaigns of 1849, 1864, 1866, and 1870-71 are also preserved here. The N. windows command charming views. — In front of the palace is the *Gerhard Fountain*, a present from the architects of Cologne Cathedral; and behind the palace is a monument with the Archangel Michael, by *Kiss*.

A walk through the park is recommended (guide-posts). To the S.W. stands the *Gerichts-Laube*, a Gothic portico originally attached to the old Rathaus in Berlin (p. 149). To the S. rises the *Flatow-Turm*, a copy of the Eschenheimer Tor Turm at Frankfurt, erected in 1856 and commanding a fine *View of Potsdam and the environs, across the broad expanse of the Havel in the foreground (adm. by the castellan; fee). — To the E. of the tower is the *Feldherrn-Bank*, with busts of generals in the war of 1870-71; a little higher up is a *Column of Victory* (fine view). — Ferry from the pier to the Holzmarkt-Str. (p. 200), 1-3 pers. 50 pf. (from the S.W. corner of the park, $\frac{1}{2}$ M. to the S., 10 pf.); to the Glienicke Bridge or the Lange Brücke, 1-4 pers., 1 *M.*

TO THE S. OF POTSDAM rises the wooded **Brauhausberg**, which may be easily ascended in $\frac{1}{4}$ hr. from the railway-station by crossing the bridge over the line and skirting the Schützen-Platz to the right. On the Brauhausberg stand the new *Military Academy* and, to the W., a *Belvedere* (10 pf.; keeper in the tower in fine weather), commanding a fine *View. The *Wackermannshöhe Restaurant* (p. 190), a little lower, also has a good view.

Farther to the S., on the *Telegraphenberg*, are three government scientific institutions, with conspicuous domes. The *Astro-Physical Observatory*, usually known as the 'Sonnenwarte', is an admirably-equipped institution, opened in 1878 (adm. Frid., 3-6; director, Prof. Vogel). The new (1899) double refracting telescope, with object glass 20 inches in diameter for ocular observations and $31\frac{1}{2}$ inches in diameter for photographic purposes, is the largest existing instrument of the kind but two. The other institutions are the *Meteorological-Magnetic Observatory* (comp. p. 143; director,

Prof. Sprung) and the *Geodetic Institute* (director, Prof. Helmert) in which is the central office for the international measurement of the earth.

Other pleasant points in the neighbourhood of Potsdam are the *Wildpark* (rail. stat., p. 198), with the *Bayrische Häuschen*, built by Fred. William IV. for his queen, a Bavarian princess, (1 hr. from the station); the forester's house of *Templin* (restaurant), on the Havel, a drive of $\frac{1}{2}$ hr. or walk of 1 hr. (steamer, see p. 191); the village of *Caputh*, $\frac{1}{2}$ hr. farther on, behind which rise the *Krähenberge* (views). We may cross the Havel at Caputh and proceed to ($\frac{1}{2}$ hr.) *Baumgartenbrück* (inn), at the point where the Havel emerges from the *SchwieLOW-See*, about $5\frac{1}{2}$ M. to the S.W. of Potsdam.

The orchard-covered hills beside the little town of *Werder* (6800 inhab.) afford charming views, especially when the fruit-trees are in blossom. One of the best points of view is the *Bismarckhöhe Restaurant*. The town, which lies on a little island, $\frac{1}{2}$ hr. from the station (tramway), is reached by the suburban trains from the Potsdam Station in Berlin; steamers, see p. 191. A statue of Emp. Frederick III., by Arnold, was erected here in 1904. A ferry plies to the opposite bank of the Havel, at a point within $1\frac{1}{4}$ hr.'s walk by a pleasant road from Wildpark Station

Cycling Route. FROM BERLIN TO POTSDAM, $18\frac{1}{2}$ M., by a good and generally level road, traversing a landscape of wood and water. Start from the Schloss-Platz (prohibited streets, see p. 43). — 4 M. *Schöneberg*. — 5 M. *Friedenau*. — $6\frac{1}{4}$ M. *Steglitz*, beyond which the road is less good. — $9\frac{1}{2}$ M. *Zehlendorf*. — 13 M. *Wannsee*. — Beyond the kilometre-stone 21.9 ($13\frac{1}{2}$ M.) we keep straight on via the (16 M.) *Böttcherberg* to the ($16\frac{1}{4}$ M.) *Glienicke Bridge*, which must be crossed on foot. — $18\frac{1}{2}$ M. *Potsdam* (Altmarkt), p. 194.

Return route (20 M.). — $1\frac{1}{4}$ M. *Glienicke Bridge* (dismount). — At kilometre-stone 26.2 turn to the left and then skirt the Havel. — At kilometre-stone 21.9 (see above) turn to the left. — 7 M. *Wannsee*. — Turning to the left at kilometre-stone 20.4 (before the railway-line), proceed through the *Grunewald*. — $11\frac{1}{2}$ M. *The Stern*. — 13 M. *Hundekehle* (dismount). — $13\frac{1}{4}$ M. *Grunewald-Halensee*. — Thence via the *Kurfürstendamm*, past the Emp. William Memorial Church (keep to the right) across the *Cornelius-Brücke*, and via the *Hitzig-Str.* and the *Tiergarten-Str.* to the (20 M.) *Brandenburg Gate*.

15. Spandau and Tegel.

The Upper Spree and Dahme.

SPANDAU AND TEGEL. — Tegel may be reached direct from Berlin by railway (8 M.; suburban service on the Kremmen line, from the Stettin Station) or by tramway (p. 16; Nos. 25 & 26); but a more attractive route is that via Spandau (suburban service from the Lehrte Station, $7\frac{1}{2}$ M., or from the Stadtbahn stations), and thence by steamboat.

Spandau (*Friedrichshof*, R. $2\frac{1}{2}$ -5, B. $\frac{3}{4}$, D. $1\frac{1}{4}$ M., *Kaiserhof*, similar charges, both near the station; *Roter Adler*; *Nationalgarten*; *Schützenhaus*, Breite-Str.), a formerly fortified town with 70,000 inhab., at the confluence of the *Spree* and the *Havel*, has large

gun-factories, cannon-foundries, and other military establishments. Beyond the Charlotten-Brücke is a bronze *Statue of Emp. Frederick III.*, by Manthe (1892); and in front of the *Nicolai-Kirche* is a bronze *Statue of Elector Joachim II.*, by Encke, unveiled in 1889, commemorating the elector's confession of Protestantism here in 1539. At the beginning of the Neustadt, beyond the *Garrison Church*, is a *Monument to Bismarck*, by G. Meyer (1901). The imperial military reserve fund of six millions sterling is kept in the *Julius-Turm* of the citadel, to the N.E. of the town.

STEAMERS ON THE LOWER HAVEL. From the Charlotten-Brücke (10 min. from the station) to the *Grunewald* and *Potsdam*, at 10.30 a.m. 2, 4, & 6 p.m. (oftener on Sun.). Stations: *Pichelswerder* (p. 186), *Schildhorn*, *Gatow*, *Kaiser Wilhelm-Turm*, *Lindwerder*, *Wannsee* (p. 187), *Pfauen-Insel*, *Moorlake*, *Sakrow*, *Gliencke Bridge* (p. 200), and *Potsdam* (Lange-Brücke, p. 193). Fares: to the Kaiser Wilhelm-Turm, 30 pf., Wannsee 50 pf., Potsdam 80 pf.

The suburban trains on the Lehrte line go on beyond Spandau to *Finkenkrug*. The popular *Finkenkrug Restaurant*, $\frac{3}{4}$ hr. from the station, is situated in the **Forest of Brieselang* ($4\frac{1}{2}$ M. in length), the only forest of leaved trees now left in the neighbourhood of Berlin. — About 3 M. to the S. of Spandau lies *Pichelsdorf* (tramway), on the bank of the Havel opposite the Grunewald (p. 186). — To the N. of Spandau extends the *Bürgerheide*, prettily diversified with groups of trees. Tramway to the Stadtpark Restaurant.

Steamers from Spandau to Tegel, starting at the lock, near the citadel, ply on week-days four times in the morning and hourly from 2 p.m., and on Sun. hourly from 9 a.m. (fares up to 30 pf.). They touch at the island of *Valentinswerder* (restaurant) and the pleasure-resort of *Saatwinkel* (restaurants), and then enter the wood-girt *Tegeler See*, which branches off towards the N.E. from the broad Havel. Finally, passing the Berlin Waterworks on the right, we reach —

Tegel (*Strandschloss*), a village with 7300 inhabitants. To the S. are *Borsig's Engine Factory* (comp. p. 163) and the *New Penitentiary*. To the N. ($\frac{1}{4}$ hr. from the station) is **Schloss Tegel* (Schloss Restaurant), rebuilt by Schinkel in 1822 in the style of a Roman villa. Formerly in the possession of the *Humboldt* family, it now belongs to the connected family of *Heinz*. The house contains plaster casts and a number of original antique sculptures (adm. daily, except. Sun., in the absence of the family). In the park are the graves of William (d. 1835) and Alexander (d. 1859) von Humboldt, marked by a copy of Thorvaldsen's statue of Hope (original in the château). Numerous pleasant walks in the woods of the vicinity; also to Saatwinkel and other points on the Tegeler-See (practicable for cyclists also).

After flowing through two lakes of some size, the *Spree* unites at Köpenick with the *Dahme*, the lower course of which is tolerably broad, and thence flows on towards the Oberbaum-Brücke

(p. 146) as the *Upper Spree* (*Oberspree*). This reach is the chief resort of the boating circles of Berlin, and the settlements on its wooded banks are very popular (served by the suburban trains on the Silesian and Görlitz lines).

A STEAMBOAT TRIP ON THE UPPER SPREE is recommended (p. 24), especially as it affords also an opportunity of estimating Berlin's importance as an industrial centre. Beyond the Süd-Ring (p. 13) the steamer touches at *Stralau* (left) and *Treptow* (right; comp. p. 147), after which follows a series of pleasure resorts. To the right the *Eierhäuschen*, then, partly in Ober-Schöneeweide (l.), partly in Nieder-Schöneeweide (r.), *Tabbert's Waldschlösschen*, **Wilhelminenhof*, **Hasselwerder*, *Loreley*, *Ostend*, *Neptunshain*, and *Sadowa*, and farther on *Köpenick* and *Grünau* (p. 205). Opposite Sadowa is (r.) *Spindlersfeld*, the large cleaning and dyeing establishment of Messrs. Spindler (pp. 144, 205). — The voyage ends at **Köpenick** (*Ratskeller Restaurant*), a thriving town with 21,000 inhab. and the château (now a normal school) in which Frederick the Great was tried by court-martial in 1730, when crown-prince. Tramway from the railway-station (see below) through the town to *Colony Wendenschloss* (opposite Grünau, p. 205), the most convenient approach to the Müggel-Berge.

SILESIA RAILWAY TO ERKNER (from the main-line platform of the Stadtbahn). — $1\frac{1}{4}$ M. (from the Silesian Station) *Stralau-Rummelsburg*. Stralau, see above. At Rummelsburg (Café Bellevue), on the lake of that name, are the Frederick Orphanage, the Berlin Municipal Workhouse, and the handsome new St. Saviour's Church. — $4\frac{1}{2}$ M. *Karlshorst*, a villa-colony, with a steeplechase course (p. 31). The steamboat station of Wilhelminenhof (see above) is $1\frac{3}{4}$ M. to the S. of the rail. station. — $7\frac{1}{2}$ M. **Köpenick**, see above. — $9\frac{1}{2}$ M. **Friedrichshagen** (*Ratskeller Restaurant*; steamer, see p. 24), a village with 11,300 inhab., founded by Frederick the Great. on the *Müggel-See*. Sailing regattas frequently take place here. On the N. bank of the lake are the Berlin waterworks. A tramway runs from the station to the (1 M.) efflux of the Spree from the Müggel-See. On the other side of the river is the *Müggel-Schlösschen Restaurant*, whence a road, passing the *Teufels-See* (restaurant), ascends to the (1 hr.) top of the Müggel-Berge (p. 205).

15 M. **Erkner** (*Railway Restaurant*) is a village situated between the Dämeritz-See and the Flaken-See. — Rüdersdorf is visited hence by steamer in $\frac{3}{4}$ hr. (fare 35 pf.). The steamer crosses the Flaken-See to the summer-resort of *Woltersdorfer Schleuse* (Hôt. zum Kranichsberg; steamer to Berlin, see p. 24), situated in the woods. View-tower on the Kranichsberg. We change steamers here and proceed on the *Kalk-See* to **Kalkberge Rüdersdorf** (*Restaurant zur Traube*). The large limestone quarries here

belong to government; one-sixth of the annual revenue is paid to the city of Berlin. Pleasant promenades in the grounds laid out on the heaps of *débris*. View from the tower on the Schulzenberg. — The railway station of Rüdersdorf lies about $\frac{3}{4}$ hr. from the middle of the village; a branch-line runs thence to (3 M.) *Fredersdorf*, a station on the Ostbahn (p. 210).

Another pleasant route from Erkner to the Kalkberge is as follows. We cross the *Flakensee* (Woltersdorf Lock) by motor boat and then viâ the *Löcknitz* and the adjoining lakes (Werlssee, Peetzsee), between the pleasant colonies of the *Wersee-Gemeinde*, reach $1\frac{1}{2}$ hr. *Alt-Buchhorst* (restaurant; the Fangschleuse Station, $\frac{3}{4}$ hr. to the S.W., is on the Silesian suburban railway). Thence on foot we traverse fine wood to the N. viâ *Dorf Rüdersdorf* to ($1\frac{1}{2}$ hr.) Kalkberge Rüdersdorf.

Cycling Route. FROM BERLIN TO THE MÜGGELSEE AND BACK, a circular tour of $33\frac{1}{2}$ M.; bad road as far as Johannisthal, but beyond that good; numerous rivers and lakes beyond Köpenick. Start from the Silesian Gate. — To ($4\frac{1}{2}$ M.) *Nieder-Schöneeweide* (*Johannisthal*), see p. 206. Turning to the left at the station, we proceed viâ *Spindlersfeld* to (7 M.) *Köpenick*. Beyond the bridge over the Spree in Köpenick, at kilometre-stone 11.6, and again at kil. stone 12, turn to the right. — $7\frac{3}{4}$ M. *Farm of Bellevue*. — $8\frac{1}{4}$ M. *Hirschgarten*, a group of villas. — 10 M. *Friedrichshagen*, where we keep to the right. — $10\frac{3}{4}$ M. *Müggelsee*, another group of villas. — $12\frac{3}{4}$ M. *Rahnsdorfer Mühle*, another group. — At kil. stone 25 ($15\frac{1}{2}$ M.) to the right through Erkner and Neu-Buchhorst. — 18 M. *Schön-Schornstein*, a villa colony. The numbering of the kilometre-stones now belongs to a different series. About 430 yds. farther on, at kil. stone 24, turn to the right. Beyond ($19\frac{3}{4}$ M.) *Gosen*, the *Seddin-See* appears on the left. — $22\frac{1}{4}$ M. *Müggelheim*. A road to the *Teufels-See* (p. 204) diverges to the left, 2 M. farther on. — $26\frac{1}{4}$ M. *Kietz-Köpenick*. — 29 M. *Nieder-Schöneeweide*, see above. — $33\frac{1}{2}$ M. Berlin (Silesian Gate).

GÖRLITZ RAILWAY TO KÖNIGS-WUSTERHAUSEN (suburban service; to Nieder-Schöneeweide or Grünau also from the local stations of the Staatsbahn, N. platform). — 3 M. (from the Silesian and Görlitz stations) *Baumschulenweg*. *Späth's Nursery*, 1 M. to the S., is the largest in Europe. — $4\frac{1}{2}$ M. *Nieder-Schöneeweide*, an industrial village on the Upper Spree (steamboat-station Hasselwerder, see p. 24). A branch-line runs hence viâ *Oberspree*, near the pleasure-resorts of Café Sedan and Neptunshain, to ($2\frac{1}{2}$ M.) *Spindlersfeld* (p. 204). — 6 M. *Adlershof*.

$8\frac{1}{2}$ M. ***Grünau** (*Gesellschaftshaus Restaurant*; steamer to Schmöckwitz, see p. 24) is a villa-colony, pleasantly situated on the Dahme, on which sailing and rowing regattas are held (comp. p. 31). About $\frac{1}{4}$ hr. upstream is a monument to Emp. William I., beside a restaurant. Pleasant walks lead through the woods on the opposite bank (ferry to Colony Wendenschloss, p. 204) to the ($\frac{3}{4}$ hr.) *Müggel-Berge* ($\frac{1}{4}$ hr. to the N. of the steamboat station). The *Bismarck Tower (restaurant), 165 ft. high, commands a wide survey (to the N. the Müggel-See and Friedrichshagen, p. 204). — 12 M. *Eichwalde*. The village of *Schmöckwitz* (Palme Restaurant), $\frac{3}{4}$ hr. to the E., is prettily situated between the Lange-See, the Seddin-See, and the Zenthener See. — $13\frac{1}{2}$ M. *Zeuthen* (Hankel's

Ablage Restaurant) is a village and group of villas on the Zeuthener See, frequented by boating-parties. — $15\frac{1}{2}$ M. *Wildau*.

$17\frac{1}{2}$ M. **Königs-Wusterhausen** (*Hôtel Pfuhl*, at the station), a village on the *Notte*, with a *Royal Shooting Lodge*, famous as the meeting-place of King Frederick William I.'s 'Tobacco Parliament'. The house contains various memorials of that king (portraits of his gigantic grenadiers painted by himself, etc.) and also of Emp. William I. In 1730 Fred. William I. here pronounced the final sentence on the crown-prince (afterwards Frederick the Great); comp. p. 204. On the Dahme, $1\frac{1}{2}$ M. to the E. of the station, is the *Neue Mühle* (restaurants; steamer, see p. 24), near pleasant woods.

Cycling Route. FROM BERLIN TO KÖNIGS-WUSTERHAUSEN, $18\frac{1}{4}$ M. Beyond Nieder-Schöneeweide the road is good and level; numerous woods. Start from the Silesian Gate. — $1\frac{1}{4}$ M. *Treptow*; riders must dismount before the village. — $3\frac{1}{2}$ M. Paved road, where riding is prohibited. $4\frac{1}{2}$ M. *Nieder-Schöneeweide* (Johannisthal), where we may remount. To Küpenick, see p. 204. Our route lies straight on. $6\frac{1}{2}$ M. *Adlershof*. — $8\frac{1}{2}$ M. *Grünau*. — $15\frac{1}{4}$ M. *Zeuthen*. — $18\frac{1}{4}$ M. *Königs-Wusterhausen*, whence a trip may be made to *Neue Mühle* and back.

Return-route: $5\frac{1}{2}$ M. *Waltersdorf*. — $10\frac{1}{4}$ M. *Rudow*. — $14\frac{3}{4}$ M. *Rixdorf*. — $17\frac{1}{2}$ M. Berlin (Halle Gate).

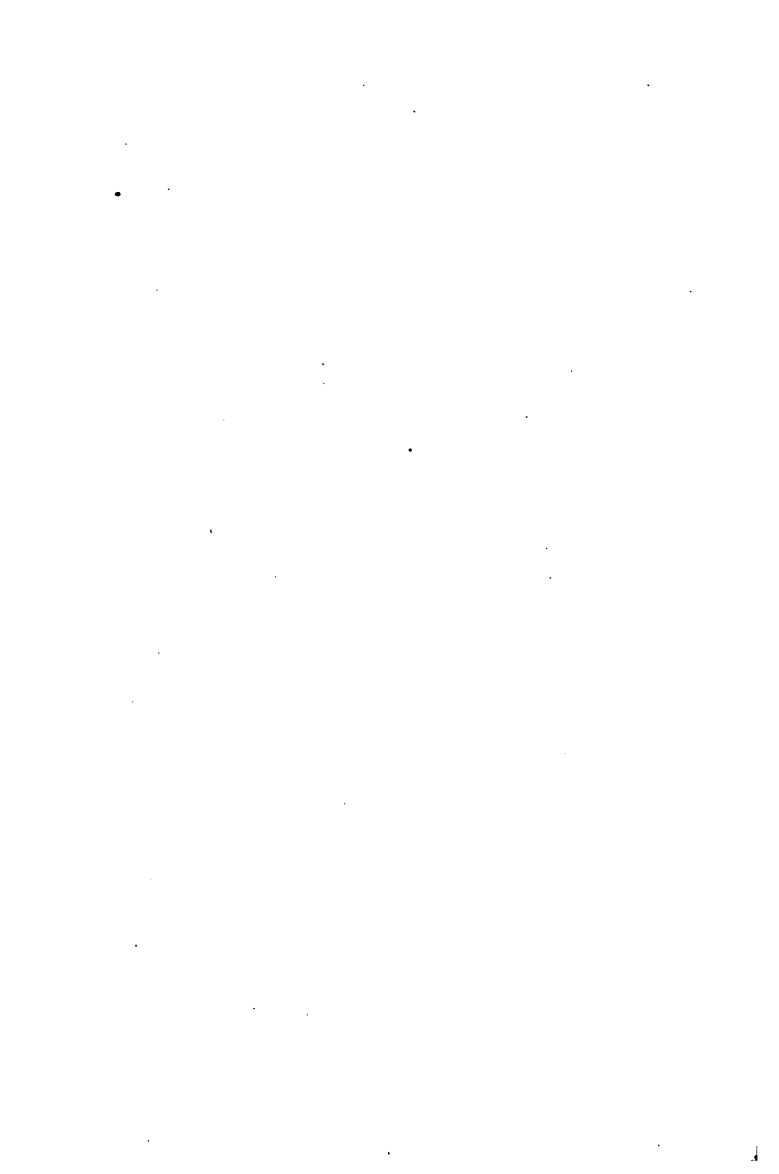
16. Longer Excursions from Berlin.

The long distance trains call only at the termini of the suburban service, not at the intermediate stations, with the exception (for the routes described below) of *Gesundbrunnen*, *Spandau*, and *Nieder-Schöneeweide*.

a. **EBERSWALDE. CHORIN. FREIENWALDE.** — Railway (Stettin line; suburban service to Bernau, comp. p. 13) to Freienwalde, 40 M., in 2 hrs., return-tickets on Sun. at single fares by the slow trains: special trains on Sun. in summer. — 3 M. *Pankow-Schönhausen* (p. 161). — $9\frac{1}{2}$ M. *Buch*, with sewage-fields (see p. 55) and a new municipal lunatic asylum. — $14\frac{1}{4}$ M. **Bernau** (*Kaiserhof*), a town of 8300 inhab., noted for its determined resistance to the Hussites in 1432. — $20\frac{1}{2}$ M. *Biesenthal*. The little town (2700 inhab.) lies $2\frac{1}{4}$ M. to the W. of the station.

About 3 M. to the W. of the town is *Lanke*, with a château and *Park of Count Redern. Thence we may go on through fine woods to ($1\frac{1}{2}$ M.) *Uetzdorf* (restaurant) and skirt the pretty **Liepnitz-See* to the (3 M.) restaurant at its W. extremity. At *Wandlitz Station*, $1\frac{1}{2}$ M. from the restaurant, we may join the branch-line of the Nord-Bahn (p. 199), beginning at Reinickendorf.

Cycling Route. FROM BERLIN TO WANDLITZ, 22 M. As far as Malchow the road is paved; thence the road is mediocre as far as Bernau, beyond which it is good; several slight hills. Start from the Alexander-Platz (prohibited streets, see p. 43). — $1\frac{3}{4}$ M. *Weissensee Station*. — $3\frac{1}{4}$ M. *Weissensee Château*; keep to the left. — $5\frac{1}{2}$ M. *Malchow*. — 8 M. *Lindenberg*. — 10 M. *Schwanebeck*. — $14\frac{1}{4}$ M. *Bernau*. — 15 M. *Karlstust*. — 16 M. *Waldkater Inn*. — $21\frac{1}{4}$ M. Cross the Prenzlau highroad at Wandlitz-Station. — 22 M. *Wandlitz*, on the lake of that name.





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Return-route: Turn to the right at the above mentioned crossing (il. stone 34.5). — 2 M. *Basdorf*. — $5\frac{1}{2}$ M. *Schönwalde*. — $7\frac{1}{2}$ M. *Schönerode*. — $10\frac{3}{4}$ M. *Französisch-Buchholz*. — 18 M. Berlin (Alexander-Platz)

28 M. **Eberswalde** (*Deutsches Haus*, R. 2-5, B. 1, D. $1\frac{1}{2}$, ns. 5-6 *M*, well spoken of; *Hohenzollern*, pens. 4-5 *M*; *Rail-ry Restaurant*), a busy town with 22,000 inhab., situated on the *Finow Canal*, which here receives the *Schwärze*, is the seat of a school of forestry. The well-wooded neighbourhood attracts numerous visitors in summer. — A pleasant walk leads to the S., to the *Kaiser-Wilhelm-Turm* (adm. 10 pf., view) and *Gesund-ungen* (Hotel & Restaurant), to the ($2\frac{1}{4}$ M.) *Zainhammer Restaurant*, whence we may go on to the *Wasserfall Restaurant*, to *Reichthausen* (restaurant), and along the *Nonnenfluss* to ($4\frac{1}{2}$ M.) *Isenkrütz*.

The second, station beyond Eberswalde is ($35\frac{1}{2}$ M.) *Chorinchen*, about 10 M. to the E. of which lies **Amt Chorin* (*Neue Klosterschenke*), a former Cistercian monastery, founded about 1260. The ruined abbey-church, a brick basilica in the purest early-Gothic style, is the most interesting mediæval building in the Mark of Brandenburg. The monastery is surrounded by fine woods.

FROM EBERSWALDE TO FÜRSTENBERG, $48\frac{1}{2}$ M., branch-line in $3\frac{1}{2}$ -4 hrs. 11 M. *Werbellinsee*. 2 M. to the S. in the *Schorfheide*, near the *Werbellinsee*, lies the royal shooting-lodge *Hubertusstock*. — For details see *Baedeker's Northern Germany*.

We leave the Stettin main line at Eberswalde and take the branch-line, viâ ($36\frac{1}{2}$ M.) *Falkenberg* (Hôtel Kettlitz), a favourite summer-resort, to —

40 M. **Freienwalde** (*Hôt. Schertz*, R. $2\frac{1}{2}$, B. 1, pens. $4\frac{1}{2}$ -5 *M*, well spoken of; *Bellevue*), a town with 8300 inhab., charmingly situated on the verge of the Oderbruch. The hills which lie behind it dispute with those near Buckow (p. 210) the title of the **Markish Switzerland* (*Märkische Schweiz*). The tower of the *Wilhelmshöhe* and the *Ruinenberg* command beautiful views. A weak chalybeate spring, rising in the *Brunnentäl* (Brunnerhotel, pens. 6-8 *M*, very fair; Hôtel Bellevue), $\frac{3}{4}$ M. to the S. of the town, was used by the Great Elector. The *Restaurant zur Grünen Aue*, a little farther to the S., is the starting-point for pretty walks through the woods: to the *Baa-See*, 1 hr.; to the *Bismarck-Turm* and *Falkenberg* (see above), $1\frac{1}{4}$ or 2 hrs.

1. BRANDENBURG. Travellers who are interested in the mediæval architecture of the Mark (of which there are comparatively few examples in itself; comp. p. 53) should not fail to devote a day to Brandenburg. Railway in $1-1\frac{1}{2}$ hr. (fares 5 *M*, 3 *M* 80, 2 *M* 50 pf., return-tickets 7 *M* 50, 5 *M* 70, 3 *M* 75 pf.) viâ *Potsdam* (p. 189), *Merseburg* (p. 202), and *Grosskreutz*. From the last a branch-line leads to (7 M.) *Lehmin*, which has a monastic church of the 12-13th centuries.

38 M. **Brandenburg** (*Schwarzer Bär*, Stein-Str., *Schwarzer Adler*, St. Annen-Str., both very fair; *Railway Restaurant*), a town with 49,300 inhab., is divided by the Havel into an Old Town, a New Town, and the Cathedral Island. Under the name of *Brennabor* it was the chief town of the Slavonic Hevelli. It was captured in 927 by King Henry I., and in 1157 by Albert the Bear, who thenceforward styled himself Margrave of Brandenburg. From 949 to 1544 the town was the seat of a bishop.

From the railway-station (tramway) we proceed viâ the Schützen-Str., the Annentor Bridge, and the St. Annen-Str. to the ($\frac{3}{4}$ M.) *Rathaus*, which dates from the 14th century. In front of the Rathaus stands a *Roland Column*, $16\frac{1}{2}$ ft. in height, the ancient emblem among the Lower Saxons of free market rights. — A little to the W. is **St. CATHERINE'S CHURCH*, a handsome Gothic brick edifice without transepts, of which the nave was built in 1381-1401. the choir about 1410, and the W. tower in 1583-85. The carved wooden altar (restored) dates from 1474; one of the N. chapels contains a brazen font of 1440 (sacristan, Katharinen-Kirch-Platz 4). — From the Rathaus we proceed viâ the market-place and the Mühlendam to the —

**CATHEDRAL* (sacristan, Zielgasse 52, to the S.), a Romanesque columnar basilica of 1165-87, converted in the 14th cent. into a Gothic church with a vaulted roof, and afterwards frequently restored. On the walls of the interior are numerous tombstones. The choir contains an altar of 1518 and portions of another of 1375. The elaborately adorned columns and the excellent sculptures in the Romanesque crypt should be noticed. The S. transept contains a small museum.

We now cross the Grillendamm to the old town, in which the most interesting buildings are the *Gotthards-Kirche* (12-14th cent.) and the former *Altstadt Rathaus* (13th and 14th cent.).

The *Marienbergr*, to the N.W. of the town, commands a good view (tower 98 ft. in height, erected in 1880 as a monument of victory from Stier's designs); tramway from the Rathaus to the Plauer Tor.

Amongst other towns of interest to the student of mediæval art in the Mark are *Stendal* and *Tangermünde*, *Chorin* (p. 207), *Königsberg in der Neumark*, and also *Havelberg* and *Lehnin* (p. 207). For details concerning these, and for farther details about Brandenburg, see *Baedeker's Northern Germany*.

c. *NEU-RUPPIN*. — Railway in about 3 hrs., either by the Hamburg line ($47\frac{1}{2}$ M.) or the Kremmen line ($40\frac{1}{2}$ M.). — By the Hamburg line to Spandau and (14 M.) *Finkenkrug*, see p. 203 (suburban service to Nauen, see p. 13). — $30\frac{1}{2}$ M. *Paulinenaue*. A branch-line runs hence to (10 M.) *Fehrbellin* (Deutsches Haus), $4\frac{1}{2}$ M. to the N.W. of the village of *Hakenberg*, where the Great Elector defeated the Swedish in 1675. A column, 105 ft. in height, with a figure of Victory and a relief portrait of the Great Elector by

A. Wolff, was erected here in 1879. View of the battle-field from the top. — $47\frac{1}{2}$ M. *Neu-Ruppin*, see below.

The Kremmen line starts from the Stettin Station (suburban service to Tegel, see p. 13). — $\frac{1}{2}$ M. *Gesundbrunnen* (p. 161); $\frac{1}{4}$ M. *Pankow* (p. 160); 2 M. *Schönholz* (p. 161); 5 M. *Dalldorf*, with a municipal lunatic asylum and idiot asylum (tramway No. 27, p. 16); 7 M. *Tegel* (p. 203); $15\frac{1}{2}$ M. *Velten*, with 6900 inhab. and numerous stove-factories. At (23 M.) *Kremmen* (2800 inhab.) we change carriages. — 33 M. *Radensleben* is the station for the village of *Wustrau*, situated $1\frac{3}{4}$ M. to the W., at the S.E. angle of the Ruppiner See (8 M. in length). *Hans Joachim von Zieten* (d. 1786), the well-known general of Frederick the Great, is buried here. — The railway crosses the lake to —

$40\frac{1}{2}$ M. *Neu-Ruppin* (*Hôtel du Nord*, R. 2, B. $\frac{3}{4}$, D. $1\frac{1}{2}$ M.; *Krone*), a town with 18,500 inhabitants. On the lake stands the *Abbey Church*, a 13th cent. Gothic edifice of brick, restored by Schinkel. A *Monument to Fred. William II.*, by Tieck, commemorates that monarch's contribution towards rebuilding the town after a conflagration in 1787. Another monument, by Wiese, commemorates *Karl Fried. Schinkel* (1781-1841; p. 50), who was born here. — The so-called **Ruppin Switzerland*, a hilly district with beech-woods and several lakes, is one of the prettiest parts of the Mark. On Sun. afternoons in summer (sometimes in the morning also) a steamboat plies to the forester's house of *Tornow* (rfmts.). Visits may be paid also to the forester's house of *Rottstiel*, to the *Bolten-Mühle* on the Tornow-See, and to *Binenwalde* on the Kalk-See.

d. RHEINSBERG. Railway from the Stettin Station, 52 M. in about $2\frac{1}{2}$ hrs. (Nordbahn: suburban service as far as Oranienburg, comp. p. 13). — $4\frac{1}{2}$ M. *Reinickendorf-Rosenthal*. Branch-line hence to Gross-Schönebeck (comp. Wandlitz, p. 206). — 8 M. *Hermisdorf* lies at the beginning of the wood which stretches hence far beyond Oranienburg and attracts many visitors. — 14 M. *Birkenwerder* (Boddensee Restaurant). About $1\frac{1}{2}$ M. to the N.-E., near *Colony Briese* (restaurant) begins an imperial shooting-preserve, to which the deer formerly in the Grunewald (p. 186) were transferred in 1904. — 18 M. *Oranienburg* (*Hôtel Eilers*, R. from $1\frac{3}{4}$ -2, B. $\frac{3}{4}$, D. $1\frac{1}{2}$ M.), with 8800 inhab., is situated on the *Havel*. A monument, by Fr. Wolff, in front of the château (now a normal school), commemorates Princess Luise Henriette of Orange (d. 1667), wife of the Great Elector, to whom the town owes its name. — From ($28\frac{1}{2}$ M.) *Löwenberg*, where we change carriages, we take a branch-line viâ ($41\frac{1}{2}$ M.) *Lindow* to —

52 M. *Rheinsberg* (*Ratskeller*; *Kronprinz*, R. $1\frac{1}{2}$ M.), a town with 2700 inhab., situated in a wooded district interspersed with lakes, at the efflux of the *Rhin* from the *Grinerick-See*. The

château, purchased by Fred. William I. in 1734, was the residence of Frederick the Great as crown-prince in 1736-40, whose bronze statue, by Elster, was erected here in 1904. From 1753 to 1802 it was occupied by Prince Henry. It has ceiling-paintings by Pesne and retains some memorials of its former owners; the sculptures in the park are in poor preservation. — The woods on the N., extending to the borders of Mecklenburg, include extensive stretches of deciduous trees and several large lakes. Drives may be taken to the hamlets of *Zechlin*, *Zechliner Hütte*, and *Neu-Globsow*.

Cycling Routes. FROM BERLIN TO ORANIENBURG, 19½ M. Rough paved road to Dalldorf; thence a mediocre road. We start from the Schloss-Platz (prohibited streets, see p. 43). — 5¼ M. Lunatic asylum and (7 M.) commune of *Dalldorf*. — At kil. stone 11.8 (7¼ M.), keep to the left. — 9 M. *Hermisdorf*. — 9¾ M. *Glienicke*. — 13 M. *Stolpe-Hohen-Neuendorf*. — 14¾ M. *Birkenwerder*. — 17 M. *Havelhausen*. — 19½ M. *Oranienburg*.

FROM BERLIN TO RHEINSBERG, 52 M. The road is good almost throughout. We start from the Schloss-Platz (prohibited streets, see p. 43). — 4½ M. *Tegeler Chaussée-Haus*, beyond which we keep straight on. — 7½ M. *Tegel*. — 9½ M. *Schulzendorf*. — 12½ M. *Hennigsdorf*. — 13¼ M. Cross the railway to the left. — 17 M. *Marwitz*. — 19 M. *Eichstädt*. — 21 M. *Vehlefanz*. — 21¾ M. *Schwante*. — 25½ M. *Kremmen*. Turn to the right at the Rathaus. — 28¾ M. *Sommerfeld*. — 29¾ M. *Beetz*. — 34½ M. *Rüthenick*. — 37 M. *Herzberg*. — Beyond the village, at kil. stone 13.7, turn to the right. — 39¼ M. *Schönberg*. — 42 M. *Lindow*. Here keep to the left. — 43¼ M. *Klosterheide*. — 46 M. *Dierberg*. — 47½ M. *Heinrichsdorf*. — 49 M. *Köpernitz*. — 52 M. *Rheinsberg*.

e. BUCKOW. — Railway to (28½ M.) *Dahmsdorf-Müncheberg* in 1½ hr. from the Silesian Station (Ostbahn; suburban service as far as Strausberg, comp. p. 13). — 3 M. *Lichtenberg-Friedrichsfelde*. For Lichtenberg see p. 154. About 1 M. to the N.E. of the station is the large public cemetery of Berlin (62 acres; opened in 1881), with a columbarium for the ashes of cremated persons. — 5½ M. *Biesdorf* has a municipal hospital for epileptics. — At (10½ M.) *Hoppegarten* is the chief race-course of Berlin (p. 31). — 14 M. *Fredersdorf* (branch-line to Rüdersdorf, see p. 205). — 17½ M. *Strausberg*. This station is connected by a branch-line (3¾ M. long) with the town of *Strausberg* (Hôt. *Städtefeld*; Restaurant *Seebad*, on the W. bank of the lake), which is pleasantly situated on the *Straus-See*, to the N. About 1½ M. to the N. of the town begins the *Blumen-Tal*, a somewhat lonely wood, intersected by two chains of lakelets. — 28½ M. *Dahmsdorf-Müncheberg*. A branch-line runs hence to (3 M.) —

Buckow (*Kronprinz; Bellevue*, R. from 1½-2½ M.), with 2000 inhab., a favourite summer-resort. The pleasant lakes and well-wooded, picturesque hills of the neighbourhood have earned for it the title of the **Markish Switzerland* (*Märkische Schweiz*); comp. p. 207. Among the most picturesque points, to the N. of Buckow, are the *Bollersdorfer Höhen* on the *Schermützel-See*, the *Silberkehle*, the two *Tornow-Seen*, the *Pritzhagener Mühle*, etc.





Cycling Route. FROM BERLIN TO BUCKOW, 39 M. This is an attractive route; the road is good, though hilly; the first $5\frac{1}{2}$ M. are paved. Start from the Alexander-Platz (prohibited streets, see p. 43). — $4\frac{1}{2}$ M. *Friedrichsberg-Lichtenberg*. — $5\frac{1}{2}$ M. *Friedrichsfelde*. — 7 M. *Biesdorf*. — 8 M. *Kaulsdorf*. — $9\frac{1}{2}$ M. *Malsdorf*. — $10\frac{3}{4}$ M. *Dahlwitz* (to the left, road to Hoppegarten). — $14\frac{1}{2}$ M. *Vogelsdorf*. — 17 M. *Tasdorf* (side excursion to the Rüdersdorfer Kalkberge). — 20 M. *Herzfelde*. — $21\frac{3}{4}$ M. *Lichtenow*. — $26\frac{1}{4}$ M. *Wilder Mann Inn*. — 32 M. *Müncheberg*. Then to the left viâ ($36\frac{1}{2}$ M.) *Dahmsdorf* to (39 M.) *Buckow*.

Return-route: $1\frac{1}{4}$ M. *Bollersdorf*. — $3\frac{1}{4}$ M. *Ruhlsdorf*. — $8\frac{1}{4}$ M. *Strausberg*. Then keep to the right to ($16\frac{1}{2}$ M.) *Alt-Landsberg*. — 19 M. *Seeberg*. — 21 M. *Hönow*. — $24\frac{1}{2}$ M. *Marzahn*. — $31\frac{1}{2}$ M. Berlin (Alexander-Platz).

f. The ***Spreewald**, 37 M. long and from $\frac{1}{2}$ M. to $4\frac{1}{2}$ M. broad, is watered by the Spree, which intersects it in a network of about 200 channels. It is reached from Berlin by the Görlitz railway.

In natural beauty the *Lower Spreewald*, below Lübben, has the advantage in virtue of the wide expanses of deciduous trees that still cover part of it. In the *Upper Spreewald* woods of any size are to be found only in the N.; the W. is a region of flat pasture-land; while the S.E. (Burg), which is tolerably well populated and has nearly all been brought under the plough, has more the general appearance of a well-wooded park. Nursery-gardening, cattle-rearing, and fishing are the principal industries of the Wendish population, which has here retained its original language and customs. The women still wear a peculiar costume. The villages of Lehde and Leipe, in the pastoral region, are accessible only by water, or in winter over the ice. In the farming district of Burg the widely scattered wooden houses may be reached on foot, but many water-channels have to be crossed by curiously-built bridges. — A visit to the Upper Spreewald is both more convenient and more interesting. In summer, however, the gnats are very troublesome.

RAILWAY TO LÜBBEN, $46\frac{1}{2}$ M., in $1\frac{3}{4}$ hr. — To ($17\frac{1}{2}$ M.) *Königs-Wusterhausen*, see p. 206. — $31\frac{1}{2}$ M. *Halbe*.

$46\frac{1}{2}$ M. **Lübben** (*Stadt Berlin*, R. $1\frac{1}{2}$ - $2\frac{1}{2}$, D. $1\frac{1}{2}$ -2 *M*; *Goldener Stern*, both very fair), an old town with 6800 inhab., is surrounded by four arms of the *Spree*. Paul Gerhardt (p. 148), who was archdeacon from 1668, died here in 1676; the chief church contains his grave and portrait. Between the station and the (1 M.) town, we pass an attractive grove.

Lübben and Halbe are the recognized starting-points for excursions in the Lower Spreewald. The most convenient plan is to proceed from Lübben by boat (ample notice to the boatman should be given at the hotel) viâ *Schleppzig* (Gottlieb's Hôtel zum Unterspreewald, R. 1-2, pens. 3-4 *M*) to the *Puhl* and *Gross-Wasserburg*, although by this route the woods are not reached until 2 hrs. after starting. An alternative plan is to drive to Schleppzig ($1\frac{1}{2}$ hr.; 5-7 *M*) and thence take a boat. — From Gross-Wasserburg we may either proceed on foot to the N.W. viâ (2 hrs.) *Wendisch-Buchholz* (omn. thence) to the (3 M.) station of *Halbe* (see above), or return by boat through the woods to the path between a forester's house and *Hartmannsdorf*, and walk thence viâ the last-named village to the ($1\frac{1}{2}$ hr.) station of *Lübben*.

Those bound for the Upper Spreewald go on by railway beyond Lübben to (53½ M.) **Lübbenau** (*Brauner Hirsch*, R. 1¾-2½ *ℳ*; *Deutsches Haus*), a little town with 3800 inhab. and a château and park of Prince Lynar. The boatmen of the Spreewald Society (tariff 5 *ℳ* per day, 3 *ℳ* per ½ day) may be found stationed at the E. end of the town (1 M. from the station) or may be enquired for at the hotels. Boatmen must be engaged in advance for Sun. in the height of summer. The usual boating-trip from Lübbenau (5 hrs., not incl. halts; fatiguing) is that viâ *Lehde* (see below), the *Wotschofska Restaurant* (also R., good), the forester's houses of *Kannomühle* and *Eiche* (small rest. near) situated in the woods, and then viâ the *Polenz-Schenke Restaurant* and *Leipe* (inn) back to Lübbenau. — An idea of the curious residential and domestic arrangements of the Spreewald may, however, be obtained by a trip from Lübbenau viâ the *Lübbenauer Kaupen* to the (½ hr.) village of **Lehde* (Inn zum Fröhlichen Hecht, with an annexe for tourists, R. 1¼-2, pens. 4-5 *ℳ*), the 'Venice of the Spreewald'. — An interesting spectacle is offered on Sun. by the gay costumes of the Spreewald women on their way to church at the village of **Burg** (*Inn zum Spreewald*, very fair, *Zur Bleiche*, both on the Mühlspree, respectively 50 and 30 min. from the village; *Schwarzer Adler*, in the village, R. 1½-2, pens. 3 *ℳ*). Intending spectators should leave Berlin on Sat. and take the Spreewald Railway (Cottbus branch-line) from Lübben to Burg (spend night). Or they may take the railway beyond Lübbenau to (61 M.) *Vetschau* (Inn at the station) and walk thence to (2 hrs.) Burg. After the midday meal at Burg on Sun., they may take a boat from Burg viâ the forester's house of *Eiche*, *Kannomühle*, etc. (the above-mentioned route in the reverse direction) to Lübbenau, and return to Berlin by an evening train. Those who desire to begin the tour at Lübbenau and also to be present at the church-service in Burg, are advised to leave Berlin by an early train on Sat., in which case they will have time to visit also the forester's house of *Schützenhaus* and the *Straupitzer Buschmühle* in the woods and to inspect the neighbourhood of Burg at their leisure.

List

of the more important German Architects, Painters, and Sculptors
of the 18th and 19th centuries, mentioned in the Handbook.

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| <p><i>Achenbach, Andreas</i>, P., b. 1815 at Cassel.</p> <p><i>Achenbach, Oswald</i>, P., brother of the preceding, 1827-1905, Düsseldorf.</p> <p><i>Achtermann, Theodor Wilhelm</i>, S., b. 1799 at Münster, d. 1884 at Rome.</p> <p><i>Adam, Franz</i>, P., b. 1815 at Milan, d. 1886 at Munich.</p> <p><i>Adler, Friedrich</i>, A., b. 1827 at Berlin.</p> <p><i>Angel, Heinrich von</i>, P., b. 1840 at Odenburg (Hungary).</p> <p><i>Baisch, Hermann</i>, P., b. 1846 at Dresden, d. 1894 at Carlsruhe.</p> <p><i>Bantzer, Karl</i>, P., b. 1857 at Ziegenhain (Hesse).</p> <p><i>Bartels, Hans von</i>, P., b. 1856 at Hamburg.</p> <p><i>Baumbach, Max</i>, S., b. 1859 at Wurzen.</p> <p><i>Becker, Karl</i>, P., 1820-1900, Berlin.</p> <p><i>Beer, Friedrich</i>, S., b. 1846 at Brünn.</p> <p><i>Begas, Adalbert</i>, son of Karl B. the Elder, b. 1836 at Berlin, d. 1888 at Nervi.</p> <p><i>Begas, Karl, the Elder</i>, P., b. 1794 at Heinsberg, d. 1854 at Berlin.</p> <p><i>Begas, Karl, the Younger</i>, youngest son of the preceding, S., b. 1845 at Berlin.</p> <p><i>Begas, Oskar</i>, eldest son of Karl B. the Elder, P., 1828-83, Berlin.</p> <p><i>Begas, Reinhold</i>, son of Karl B. the Elder, S., b. 1831 at Berlin.</p> <p><i>Behrens, Christian</i>, S., b. 1852 at Gotha.</p> <p><i>Bellermann, Ferdinand</i>, P., b. 1814 at Erfurt, d. 1889 at Berlin.</p> <p><i>Benla, Julius</i>, A., b. 1838 at Rauden.</p> <p><i>Bendemann, Eduard</i>, P., b. 1811 at Berlin, d. 1889 at Düsseldorf.</p> <p><i>Bettkofer, Christ. Friedr. Heinr. Sigm.</i>, S., 1746-c. 1816, Berlin.</p> <p><i>Biernann, Gottlieb</i>, P., b. 1824 at Berlin.</p> <p><i>Biernann, Karl Ed.</i>, P., 1803-92, Berlin.</p> | <p><i>Bläser, Gustav</i>, S., b. 1813 at Düsseldorf, d. 1874 at Cannstatt.</p> <p><i>Blechen, Karl</i>, P., b. 1798 at Kottbus, d. 1840 at Berlin.</p> <p><i>Bleibtreu, Georg</i>, P., b. 1828 at Xanten, d. 1892 at Berlin.</p> <p><i>Bockmann, Gregor von</i>, P., b. 1850 in Esthonia.</p> <p><i>Böcklin, Arnold</i>, P., b. 1827 at Bâle, d. 1901 at Piesole, near Florence.</p> <p><i>Boeckmann, Wilhelm</i>, A., b. 1832 at Elberfeld, d. 1902 at Charlottenburg.</p> <p><i>Boetticher, Karl</i>, A., b. 1806 at Nordhausen, d. 1889 at Berlin.</p> <p><i>Bokelmann, Christ. Ludw.</i>, P., b. 1844 near Bremen, d. 1894 at Berlin.</p> <p><i>Boumann, Johannes</i>, A., b. 1706 at Amsterdam, d. 1776 at Potsdam.</p> <p><i>Bracht, Eugen</i>, P., b. 1842 at Morges on the Lake of Geneva.</p> <p><i>Braith, Anton</i>, P., b. 1836 at Biberach.</p> <p><i>Breitbach, Karl</i>, P., b. 1833 at Berlin.</p> <p><i>Brendel, Albert</i>, P., b. 1827 at Berlin, d. 1895 at Weimar.</p> <p><i>Brodwolf, Ludwig Gustav Eduard</i>, S., 1839-95, Berlin.</p> <p><i>Brunow, Ludwig</i>, S., b. 1843 at Lutheran near Lübz (Mecklenburg-Schwerin).</p> <p><i>Brütt, Adolf</i>, S., b. 1855 at Kiel.</p> <p><i>Büchmann, Frau Helene</i>, P., b. 1849 at Berlin.</p> <p><i>Billow, Paul</i>, P., 1842-89, Berlin.</p> <p><i>Burger, Ludwig</i>, P., b. 1825 at Cracow, d. 1884 at Berlin.</p> <p><i>Büring, Johann Gottfried</i>, A., b. 1723 at Berlin.</p> <p><i>Bürkel, Heinrich</i>, P., b. 1802 at Pirmasens, d. 1869 at Munich.</p> <p><i>Calandrelli, Al.</i>, S., 1834-1903, Berlin.</p> <p><i>Camphausen, Wilhelm</i>, P., 1818-85, Düsseldorf.</p> <p><i>Cantian, A.</i>, 1794-1866, Berlin.</p> <p><i>Carstens, Asmus Jakob</i>, P., b. 1754 near Schleswig, d. 1798 at Rome.</p> <p><i>Cauer, Karl</i>, S., b. 1828 at Bonn, d. 1885 at Kreuznach.</p> |
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- Cuuer, Paul Ludwig*, S., son of the preceding, b. 1866 at Kreuznach.
- Chodowiecki, Daniel Nikolaus*, P. and engraver, b. 1726 at Dantsic, d. 1801 at Berlin.
- Clementz, Hermann*, P., b. 1852 at Berlin.
- Cornelius, Peter von*, P., b. 1783 at Düsseldorf, d. 1867 at Berlin.
- Cremer, Friedrich Albert*, A., b. 1824 at Wiesbaden, d. 1882.
- Crola, Hugo*, P., b. 1841 at Ilsenburg.
- Dahl, Joh.*, P., b. 1788 at Bergen (Norway), d. 1857 at Dresden.
- Darnaut, Hugo*, P., b. 1850 at Dessau.
- Defregger, Franz*, P., b. 1835 at Stronach in the Pusterthal.
- Deger, Ernst*, P., b. 1809 at Bockenheim (Hanover), d. 1885 at Düsseldorf.
- Diez, Robert*, S., b. 1844 at Pössneck (Saxe-Meiningen).
- Diez, Wilhelm von*, P., b. 1839 at Bayreuth.
- Dill, Ludwig*, P., b. 1848 at Gernsbach.
- Donndorf, Adolf*, S., b. 1835 at Weimar.
- Doepler, Karl Emil*, P., b. 1824 at Schnepfenthal.
- Drake, Friedrich Johann Heinrich*, S., b. 1805 at Pymont, d. 1882 at Berlin.
- Dreber, Heinrich*, known as *Franz-D.*, P., b. 1822 at Dresden, d. 1875 at Rome.
- Dücker, Eugen*, P., b. 1841 at Arensburg (Osel Island).
- Ebe, Gustav*, A., b. 1834 at Halberstadt.
- Eberle, Syrius*, S., b. 1844 at Pfronten in the Algau, d. 1903 at Munich.
- Eberlein, Gustav*, S., b. 1847 at Spiekershausen near Münden.
- Echtermeyer, Karl*, S., b. 1845 at Cassel.
- Eckmann, Otto*, P., b. 1865 at Hamburg, d. 1902 at Badenweiler.
- Encke, Erdmann*, S., b. 1843 at Berlin, d. 1896 at Neu-Babelsberg.
- Ende, Hermann*, A., b. 1830 at Landsberg on the Warthe.
- Engelhard, Friedrich Wilhelm*, S., b. 1813 at Grünhagen near Lüneburg, d. 1902 at Hanover.
- Enhuber, Karl von*, P., b. 1811 at Hof (Oberfranken), d. 1867 at Munich.
- Erdmannsdorf, Friedr. Wilh. von*, A., b. 1736 at Dresden, d. 1795 at Dessau.
- Ewald, Ernst*, P., 1836-84, Berlin.
- Fechner, Hans*, P., b. 1860 at Berlin.
- Feuerbach, Anselm*, P., b. 1829 at Speyer, d. 1880 at Venice.
- Firle, Walther*, P., b. 1859 at Breslau.
- Fischer, Ferdinand August*, S. and medallist, b. 1805 at Berlin, d. 1866.
- Flamm, Albert*, P., b. 1823 at Cologne.
- Flickel, Paul*, P., b. 1852 at Berlin, d. 1903 at Nervi.
- Franz, Julius*, S., 1824-87, Berlin.
- Frenzel, Oscar*, P., b. 1855 at Berlin.
- Friedrich, Caspar*, P., b. 1774 at Greifswald, d. 1840 at Dresden.
- Friedrich, Woldemar*, P., b. 1846 at Gnadau, near Magdeburg.
- Friese, Richard*, P., b. 1854 at Gumbinnen.
- Führich, Joseph von*, P., b. 1800 at Kratzau in Bohemia, d. 1876 at Vienna.
- Funk, Heinrich*, P., b. 1807 at Herford, d. 1877 at Stuttgart.
- Gärtner, Eduard*, P., 1801-77, Berlin.
- Gaul, August*, S., b. 1867 at Gross-Auheim near Hanau.
- Gebhardt, Eduard von*, P., b. 1838 at St. Johann (Esthonia).
- Geiger, Nikolaus*, S., b. 1849 at Lauingen, d. 1897 at Wilmersdorf.
- Geissler, Wilhelm*, P., b. 1848 at Berlin.
- Genelli, Bonaventura*, P., b. 1798 at Berlin, d. 1868 at Weimar.
- Gentz, Heinrich*, A., d. 1811 at Berlin.
- Gentz, Wilhelm*, P., b. 1822 at Neuruppin, d. 1890 at Berlin.
- Gerlach, Philipp*, A., b. 1679 at Spandau, d. 1748 at Berlin.
- Geselschap, Friedrich*, P., b. 1835 at Wesel, d. 1898 at Rome.
- Geyer, Otto*, S., b. 1843 at Charlottenburg.
- Geyger, Ernst Moritz*, S., b. 1861 at Rixdorf.
- Gilly, Friedrich*, A., b. 1717 at Altdamm, d. 1800 at Carlsbad.
- Gleichen-Russwurm, Ludwig von*, P., b. 1836 at Greifenstein in Bavaria, d. 1901 at Weimar.
- Gontard, Karl von*, A., b. 1731 at Mannheim, d. 1791 at Berlin.
- Götz, Johannes*, S., b. 1865 at Fürth.
- Graeb, Karl*, P., 1816-84, Berlin.
- Graeb, Paul*, P., son of the preceding, 1842-92, Berlin.
- Graef, Gustav*, P., b. 1821 at Königsberg, d. 1895 at Berlin.

- Graßl, Johann Friedr., A.*, b. 1708 at Quielitz (Silesia), d. 1740 at Bayreuth.
- Gruff, Anton, P.*, b. 1736 at Winterthur, d. 1813 at Dresden.
- Gropius, Martin Karl Philipp, A.*, 1824-80, Berlin.
- Groszheim, Karl von, A.*, b. 1841 at Lübeck.
- Gude, Hans, P.*, b. 1825 at Christiania, d. 1903 at Berlin.
- Gussow, Karl, P.*, b. 1843 at Havelberg.
- Hubermann, Hugo von, P.*, b. 1849 at Dillingen.
- Hähnel, Ernst, S.*, 1811-91, Dresden.
- Hagen, Hugo, S.*, d. 1871 at Berlin.
- Harrach, Count Ferdinand, P.*, b. 1832 at Rosnochau (Silesia).
- Hartzer, Karl Ferd., S.*, b. 1838 at Celle.
- Hasenclever, Johann Peter, P.*, b. 1810 at Remscheid, d. 1853 at Düsseldorf.
- Hasenpflug, Karl, P.*, b. 1802 at Berlin, d. 1858 at Halberstadt.
- Haug, Robert, P.*, b. 1857 at Stuttgart.
- Hausmann, Karl, P.*, 1825-86, Hanau.
- Heilbuth, Ferdinand, P.*, b. 1830 at Hamburg, d. 1889 at Paris.
- Henneberg, Rudolf, P.*, 1825-76, Brunswick.
- Hennicke, Julius, A.*, b. 1832, d. 1892 at Constance.
- Hensel, Wilhelm, P.*, b. 1794 at Trebbin, d. 1861 at Berlin.
- Henseler, Ernst, P.*, b. 1852 at Meseritz.
- Hermann, Karl Heinrich, P.*, b. 1802 at Dresden, d. 1880 at Berlin.
- Herrmann, Hans, P.*, b. 1858 at Berlin.
- Hertel, Albert, P.*, b. 1843 at Berlin.
- Hertel, Karl, P.*, b. 1837 at Breslau, d. 1895 at Düsseldorf.
- Herter, Ernst, S.*, b. 1846 at Berlin.
- Hess, Peter von, P.*, b. 1792 at Düsseldorf, d. 1871 at Munich.
- Heuss, Eduard von, P.*, b. 1808 at Oggersheim, d. 1880 near Mayence.
- Heyden, August von, P.*, b. 1827 at Breslau, d. 1897 at Berlin.
- Heyden, Otto, P.*, b. 1820 at Ducherow (Pom.), d. 1897 at Göttingen.
- Hildebrand, Adolf, S.*, b. 1847 at Marburg.
- Hildebrand, Ernst, P.*, b. 1833 at Falkenberg (Nieder-Lausitz).
- Hildebrandt, Theodor, P.*, b. 1804 at Stettin, d. 1874 at Düsseldorf.
- Hildebrandt, Eduard, P.*, b. 1818 at Dantsic, d. 1868 at Berlin.
- Hildebrandt, Fritz, P.*, brother of the preceding, b. 1819 at Dantsic, d. 1855 at Rome.
- Hilgers, Karl, S.*, b. 1844 at Düsseldorf.
- Hilgers, Karl, P.*, 1818-90, Düsseldorf.
- Hitz, Dora, P.*, b. 1856 at Altdorf near Nuremberg.
- Hitzig, Friedrich, A.*, 1811-81, Berlin.
- Hoffmann, Ludwig, A.*, b. 1853 at Darmstadt.
- Hoffmeister, Heinz, S.*, b. 1851 at SaarLouis, d. 1894 at Berlin.
- Hofmann, Ludwig von, P.*, b. 1861 at Darmstadt.
- Hoguet, Charles, P.*, 1821-70, Berlin.
- Hosemann, Theodor, P.*, b. 1807 at Brandenburg, d. 1875 at Berlin.
- Hübner, Julius, P.*, b. 1806 at Oels, d. 1882 at Loschwitz near Dresden.
- Hübner, Karl, P.*, b. 1814 at Königsberg, d. 1879 at Düsseldorf.
- Hude, Hermann Philipp Wilhelm von der, A.*, b. 1830 at Lübeck.
- Hundrieser, Emil, S.*, b. 1846 at Königsberg.
- Hüntel, Emil, P.*, b. 1827 at Paris, d. 1902 at Düsseldorf.
- Hupp, Otto*, draughtsman and medallist, b. 1859 at Düsseldorf.
- Ihne, Ernst Eberhard, A.*, b. 1848 at Elberfeld.
- Irmer, Karl, P.*, b. 1834 at Babitz, d. 1900 at Düsseldorf.
- Jacob, Julius, P.*, b. 1842 at Berlin.
- Janensch, Gerhard, S.*, b. 1860 at Zamborst in Pomerania.
- Janssen, Peter, P.*, b. 1844 at Düsseldorf.
- Jernberg, Olof, P.*, b. 1855 at Düsseldorf.
- Jordan, Rudolf, P.*, b. 1810 at Berlin, d. 1887 at Düsseldorf.
- Kaffack, Jos., S.*, b. 1849 at Ratisbon, d. 1890 at Berlin.
- Kalkreuth, Count Stanislaus, P.*, b. 1821 at Koschmin, d. 1894 at Munich.
- Kalide, Theodor, S.*, b. 1801 at Königshütte, d. 1863 at Gleiwitz.
- Kallmorgen, Friedrich, P.*, b. 1856 at Altona.
- Kameke, Otto von, P.*, b. 1826 at Stolp, d. 1899 at Berlin.

- Kampf, Arthur*, P., b. 1864 at Aix-la-Chapelle.
- Kampf, Eugen*, P., b. 1860 at Aix-la-Chapelle.
- Kaulbach, Wilhelm von*, P., b. 1805 at Arolsen, d. 1874 at Munich.
- Kayser, Heinrich*, A., b. 1842 at Duisburg.
- Keil, Karl*, S., b. 1838 at Wiesbaden, d. 1889 at Kiderich.
- Keinke, Karl*, P., b. 1852 at Hamburg.
- Keller, Ferd.*, P., b. 1842 Carlsruhe.
- Kiesenwalter, Heinrich*, S., b. 1854.
- Kirberg, Otto*, P., b. 1850 at Elberfeld.
- Kiss, August*, S., b. 1802 in Upper Silesia, d. 1865 at Berlin.
- Klinger, Max*, S. and P., b. 1857 at Plagwitz near Leipsic.
- Klöber, August von*, P., b. 1793 at Breslau, d. 1864 at Berlin.
- Knackfuss, Hermann Wilhelm Johann*, P., b. 1848 at Wissen near Siegburg.
- Knaus, Ludwig*, P., b. 1829 at Wiesbaden.
- Knille, Otto*, P., b. 1832 at Osnabrück, d. 1898 at Meran.
- Knobelsdorff, Georg Wenzeslaus von*, A., P., b. 1699 at Kuckädel (Lausitz), d. 1753 at Berlin.
- Knoblauch, Eduard*, A., b. 1801, d. 1865 at Berlin.
- Koch, Georg Karl*, P., b. 1857 at Berlin.
- Koch, Joseph*, P., b. 1768 in the Tyrol, d. 1839 at Rome.
- Koch, Max Friedrich*, P., b. 1859 at Berlin.
- Kokolski, Hermann*, S., b. 1853 at Berlin.
- Kolbe, Karl Wilhelm, the Younger*, P., 1781-1853, Berlin.
- Kolitz, Louis*, P., b. 1845 at Tilsit.
- Koner, Max*, P., 1854-1900, Berlin.
- Kopf, Joseph von*, S., b. 1827 at Ünligen, d. 1903 at Rome.
- Körner, Ernst Karl Eugen*, P., b. 1846 near Crone (West-Prussia).
- Kröner, Christian*, P., b. 1838 at Rinteln.
- Krüger, Franz*, P., b. 1797 at Rade-gast near Cöthen, d. 1857 at Berlin.
- Kruse, Max*, S., b. 1854 at Berlin.
- Kuehl, Gotthardt*, P., b. 1851 at Lübeck.
- Kuntz, Gustav*, P., b. 1843 at Wildenfels (Saxony), d. 1879 at Rome.
- Kyllmann, Walther*, A., b. 1837 at Weyer near Wald.
- Langhans, Karl Ferdinand*, A., b. 1781 at Breslau, d. 1869 at Berlin.
- Langhans, Karl Gotthard*, A., father of the preceding, b. 1733 at Landeshut (Silesia), d. 1808 at Grüneiche.
- Latt, Hans*, S., b. 1859 at Breslau.
- Leibl, Wilhelm*, P., b. 1844 at Cologne, d. 1900 at Würzburg.
- Leistikow, Walter*, P., b. 1865 at Bromberg.
- Lenbach, Franz von*, P., b. 1836 at Schrobenausen, d. 1904 at Munich.
- Lepsius, Reinhold*, P., b. 1857 at Berlin.
- Lessing, Karl Friedrich*, P., b. 1808 at Breslau, d. 1880 at Carlsruhe.
- Lessing, Konrad*, P., son of the preceding, b. 1852 at Düsseldorf.
- Lessing, Otto*, P., S., son of Karl Friedrich L., b. 1846 at Düsseldorf.
- Leu, August Wilhelm*, P., b. 1818 at Münster, d. 1897.
- Liebermann, Max*, P., b. 1849 at Berlin.
- Lier, Adolf*, P., b. 1826 at Herrnhut, d. 1882 at Vahrn near Brixen.
- Lock, Michel*, S., b. 1848 at Cologne, d. 1898 at Berlin.
- Lucas, Richard*, A., 1829-77, Berlin.
- Ludwig, Karl*, P., b. 1839 at Römhild, d. 1901 at Berlin.
- Lugo, Emil*, P., b. 1840 at Stockach, d. 1902 at Munich.
- Lürssen, Eduard August*, S., b. 1840 at Kiel, d. 1891 at Berlin.
- Magnus, Ed.*, P., 1799-1872, Berlin.
- Magnussen, Harro*, S., b. 1861 at Hamm near Hamburg.
- Maison, Rudolph*, S., b. 1854 at Ratisbon, d. 1904 at Munich.
- Makart, Hans*, P., b. 1840 at Salzburg, d. 1884 at Vienna.
- Malchin, Karl*, P., b. 1838 at Kröpelin (Mecklenburg).
- Manthe, Albert August Karl*, S., b. 1847 at Angermünde.
- Manzel, Ludwig*, S., b. 1858 at Kagenndorf.
- March, Otto*, A., b. 1845 at Charlottenburg-Berlin.
- Marées, Hans von*, P., b. 1837 at Elberfeld, d. 1887 at Rome.
- Martersteig, Friedrich*, P., 1814-99, Weimar.
- Max, Gabriel*, P., b. 1840 at Prague.
- Mayer, Eduard*, S., b. 1812 near Trèves, d. 1881.
- Menken, August*, A., b. 1858 at Cologne.

- Menzel, Adolf von*, P., b. 1815 at Breslau, d. 1905 at Berlin.
Meurer, Moritz, P., b. 1839 at Waldenburg (Saxony).
Meyer, Johann Georg (known as *Meyer von Bremen*), P., b. 1813 at Bremen, d. 1886.
Meyer, Klaus, P., b. 1856 near Hanover.
Meyerheim, Eduard, P., b. 1808 at Dantsic, d. 1879 at Berlin.
Meyerheim, Paul, P., son of the preceding, b. 1842 at Berlin.
Möckel, Gotthilf Ludwig, A., b. 1838 at Zwickau.
Möller, Karl, S., b. 1803 at Berlin, d. 1882.
Moser, Julius, S., b. 1832 at Berlin.
Mücke, Heinrich, P., b. 1806 at Breslau, d. 1891 at Düsseldorf.
Mühlenbruch, J., P., b. 1856 at Trutzlatz (Pomerania).
Mühlig, Hugo, P., b. 1854 at Dresden.
Müller, Eduard, S., b. 1828 at Hildburghausen, d. 1895 at Rome.
Munthe, Ludwig, P., b. 1841 at Aaren (Norway), d. 1896.
Neumann, Richard Gustav, S., P., b. 1848 at Berlin.
Noster, Ludwig, P., b. 1859 at Friedeberg (Neumark).
Oeder, Georg, P., b. 1846 at Aix-la-Chapelle.
Olde, Hans Wilhelm, P., b. 1855 at Süderau (Holstein).
Orth, August, A., b. 1828 at Windhausen near Seesen (Brunswick).
Ottmer, Karl Theodor, A., P., b. 1800 at Brunswick, d. 1843 at Berlin.
Otto, Johannes Samuel, P., b. 1798 at Unruhstadt (Posen), d. 1878 at Berlin.
Otto, Paul, S., 1846-93, Berlin.
Otzen, Johannes, A., b. 1839 at Siesebye (Schleswig).
Overbeck, Friedrich, P., b. 1789 at Lübeck, d. 1869 at Rome.
Pauzner, Georg Otto, S., b. 1853 at Königstein (Saxony).
Persius, Ludwig, A., b. 1804 at Berlin, d. 1845 at Rome.
Pettenkofen, August von, P., 1821-89, Vienna.
Pfannschmidt, Friedrich Johann, S., b. 1864 at Berlin.
Pfannschmidt, Gottfr., P., b. 1819 at Mühlhausen, d. 1887 at Berlin.
Pfuhl, Johannes, S., b. 1846 at Löwenberg (Silesia).
Piglhein, Bruno, P., b. 1848 at Hamburg, d. 1894 at Munich.
Piloty, Karl Theodor von, P., b. 1826 at Munich, d. 1886 at Ambach.
Piper, Carl, S., b. 1856 at Stettin.
Plochorst, Bernhard, P., b. 1825 at Brunswick.
Pohle, Léon, P., b. 1849 at Leipsic.
Pohlmann, Heinrich, S., b. 1839 at Scheventorf (Hanover).
Pöppelmann, Peter, S., b. 1866 at Harzewinkel (Westphalia).
Pose, Eduard Wilhelm, P., b. 1812 at Düsseldorf, d. 1878 at Frankfurt-on-the-Main.
Prell, Hermann, P., b. 1854 at Leipsic.
Preller, Friedrich, the Elder, P., b. 1804 at Eisenach, d. 1878 at Weimar.
Preyer, Johann Wilhelm, P., b. 1803 at Rheydt, d. 1889 at Düsseldorf.
Rahl, Karl, P., 1812-65, Vienna.
Raschdorff, Julius, A., b. 1823 at Plessa.
Rau, Leopold, S., b. 1847 at Nuremberg, d. 1880 at Rome.
Rauch, Christian Daniel, S., b. 1777 at Arolsen, d. 1857 at Dresden.
Raupp, Karl, P., b. 1837 at Darmstadt.
Rethel, Alfred, P., b. 1816 near Aix-la-Chapelle, d. 1859 at Düsseldorf.
Rheinhold, Hugo, S., b. 1853 at Oberlahnstein, d. 1900 at Berlin.
Richter, Gustav, P., 1823-84, Berlin.
Richter, Ludwig, P., 1803-84, Dresden.
Riedel, August, P., b. 1799 at Bayreuth, d. 1883 at Rome.
Riefstahl, Wilh., P., b. 1827 at Neustrelitz, d. 1888 at Munich.
Riesch, Otto, S., b. 1851 at Berlin.
Rietschel, Ernst, S., b. 1804 at Pulsnitz, d. 1861 at Dresden.
Rietschel, Ernst Wilhelm, P., b. 1824 at Giessmannsdorf, d. 1860 at Munich.
Ritter, Henry, P., b. 1816 at Montreal (Canada), d. 1853 at Düsseldorf.
Röber, Ernst, P., b. 1849 at Elberfeld.
Röber, Fritz, P., brother of the preceding, b. 1851 at Elberfeld.
Röchling, Karl, P., b. 1855 at Saarbrücken.
Rode, Christian Bernhard, P. & etcher, 1725-97, Berlin.
Römer, Bernhard, S., b. 1852 at Gross-Strehlitz (Silesia), d. 1891.
Rössler, Adalbert von, P., b. 1853 at Wiesbaden.

- Rottmann, Karl, P.*, b. 1798 near Heidelberg, d. 1850 at Munich.
- Ruths, Valentin, P.*, 1825-1905, Hamburg.
- Saltzmann, Carl, P.*, b. 1847 at Berlin.
- Salzenberg, Wilhelm, A.*, b. 1803, d. 1887 at Montreux.
- Sattler, Joseph, P.*, b. 1867 at Schrobenuhausen (Bavaria).
- Schadow, Gottfried, S.*, 1764-1850, Berlin.
- Schadow, Wilhelm von, P.*, son of the preceding, b. 1789 at Berlin, d. 1862 at Düsseldorf.
- Schäfer, Karl, A.*, b. 1844 at Cassel.
- Schaller, E. Johann, P.*, b. 1841 at Wasungen, d. 1887 at Coburg.
- Schaper, Friedrich, S.*, b. 1841 at Alsleben on the Saale.
- Schemmis, Friedrich von, P.*, b. 1852 at Elberfeld.
- Scherres, Carl, P.*, b. 1833 at Königsberg.
- Scheuren, Kaspar, P.*, b. 1810 at Aix-la-Chapelle, d. 1887 at Düsseldorf.
- Scheurenberg, Josef, P.*, b. 1846 at Düsseldorf.
- Schick, Rudolf, P.*, d. 1887 at Berlin.
- Schivelbein, Hermann, S.*, 1817-67, Berlin.
- Schindler, Emil, P.*, b. 1842 at Vienna, d. 1892 at Sylt.
- Schinkel, Karl Friedrich, A., P.*, b. 1781 at Neuruppin, d. 1841 at Berlin.
- Schirm, Carl Cowen, P.*, b. 1852 at Wiesbaden.
- Schirmer, Johann Wilhelm, P.*, b. 1807 at Jülich, d. 1863 at Carlsruhe.
- Schleich, Eduard, the Elder, P.*, b. 1812 at Harbach (Bavaria), d. 1874 at Munich.
- Schlesinger, Jakob, P.*, b. ca. 1793 at Grünstadt (Palatinate), d. 1855 at Berlin.
- Schlüter, Andreas, A., S.*, b. 1664 at Hamburg, d. 1714 at St. Petersburg.
- Schlüter, Karl, S.*, b. 1846 at Pinneberg, d. 1884 at Dresden.
- Schmidt, Maximilian, P.*, b. 1818 at Berlin, d. 1901 at Königsberg.
- Schmitson, Teutwart, P.*, b. 1830 at Frankfurt-on-the-Main, d. 1863 at Vienna.
- Schnorr v. Carolsfeld, Julius, P.*, b. 1794 at Leipsic, d. 1872 at Dresden.
- Scholl, Anton, S.*, b. 1837 at Mayence.
- Scholtz, Julius, P.*, b. 1825 at Breslau, d. 1893 at Dresden.
- Schönleber, Gustav, P.*, b. 1851 at Bietigheim (Württemberg).
- Schott, Walter, S.*, b. 1861 at Ilsenburg.
- Schrader, Julius, P.*, 1815-1900, Berlin.
- Schreyer, Adolf, P.*, b. 1828 at Frankfurt-on-the-Main, d. 1899 at Cronberg.
- Schrödter, Adolf, P.*, b. 1805 at Schwedt, d. 1875 at Carlsruhe.
- Schuch, Werner, P.*, b. 1843 at Hildesheim.
- Schuler, Karl, S.*, b. 1847 at Nuremberg, d. 1886 at Berlin.
- Schulz, Moritz, S.*, b. 1825 at Leobschütz (Upper Silesia).
- Schwechten, Franz Heinrich, A.*, b. 1841 at Cologne.
- Schweinitz, Rudolf, S.*, 1839-96, Charlottenburg (Berlin).
- Schuind, Moritz von, P.*, b. 1804 at Vienna, d. 1871 at Munich.
- Sehring, Bernhard, A.*, b. 1855 at Adderitz.
- Seidl, Gabriel, A.*, b. 1848 at Munich.
- Seitz, Rudolf, P.*, b. 1842 at Munich.
- Siemering, Rudolf, S.*, b. 1835 at Königsberg, d. 1905 at Berlin.
- Simm, Franz, P.*, b. 1853 at Vienna.
- Simmler, Wilhelm Carl Melchior, P.*, b. 1840 at Geisenheim.
- Skarbina, Franz, P.*, b. 1849 at Berlin.
- Sohn, Karl, the Elder, P.*, b. 1805 at Berlin, d. 1867 at Cologne.
- Soller, August, A.*, b. 1805 at Erfurt, d. 1853.
- Sommer, August, S.*, b. 1839 at Coburg.
- Spangenberg, Gustav, P.*, b. 1828 at Hamburg, d. 1891 at Berlin.
- Spangenberg, Louis, P.*, b. 1824 at Hamburg, d. 1893 at Berlin.
- Sperl, Johann, P.*, b. 1840 at Buch (Bavaria).
- Spieker, Paul, A.*, b. 1826 at Trarbach, d. before 1890 (?) at Wiesbaden.
- Spitzweg, Karl, P.*, 1808-85, Munich.
- Stahn, Otto, A.*, b. 1859 at Berlin.
- Starck, Constantin, S.*, b. 1866 at Riga.
- Statz, Vincenz, A.*, 1819-99, Cologne.
- Stauffer (Bern), Karl, P., S.*, b. 1857 at Trubschachen, d. 1891 at Florence.
- Steffeck, Karl, P.*, b. 1818 at Berlin, d. 1890 at Königsberg.

Steinbrück, Eduard, P., b. 1803 at Magdeburg, d. 1882 at Landeck (Silesia).
Steinle, Eduard von, P., b. 1810 at Vienna, d. 1886 at Frankfort-on-the-Main.
Stier, Hubert, A., b. 1838 at Berlin.
Stilke, Herm., P., 1804-60, Berlin.
Struck, Johann Heinrich, A., b. 1805 at Bückeburg, d. 1880 at Berlin.
Strassen, Melchior Anton zur, S., b. 1832 at Münster (Westphalia), d. 1896 at Leipsic.
Stuck, Franz, P., S., b. 1863 at Tettensweis.
Stüler, Friedrich August, A., b. 1800 at Mühlhausen (Thuringia), d. 1865 at Berlin.
Sussmann - Hellborn, Louis, S., b. 1828 at Berlin.
Thoma, Hans, P., b. 1839 at Bernau (Baden).
Tieck, Friedrich, S., 1776-1851, Berlin.
Tischbein, Friedrich, P., b. 1750 at Maestricht, d. 1812 at Heidelberg.
Tischbein, Joh. Heinrich, the Elder, P., b. 1722 at Haina (Hesse), d. 1789 at Cassel.
Toberentz, Robert, S., b. 1849 at Berlin, d. 1895 at Rostock.
Tondeur, Alexander, S., b. 1829 at Berlin.
Troschel, Julius, S., b. 1813 at Berlin, d. 1863 at Rome.
Trübner, Wilhelm, P., b. 1851 at Heidelberg.
Tuailon, Louis, S., b. 1862 at Berlin.
Tüshaus, Friedrich, P., b. 1832, d. 1885 at Münster (Westphalia).
Uechtritz-Steinkirch, Cuno von, S., b. 1856 at Breslau.
Uhde, Fritz von, P., b. 1848 at Wolkenburg (Saxony).
Unger, Max, S., b. 1854 at Berlin.
Uphues, Joseph, S., b. 1850 at Sassenberg (Westphalia).
Veit, Philipp, P., b. 1793 at Berlin, d. 1877 at Mayence.
Veith, Eduard, P., b. 1858 at Neutitschein (Moravia).
Vogel, Hugo, P., b. 1855 at Magdeburg.
Voigtländer, Rudolf von, P., b. 1854 at Brunswick.
Volkmann, Arthur, S., b. 1851 at Leipsic.

Volkmann, Hans von, P., b. 1860 at Halle.
Volz, Hermann, S., b. 1847 at Carlsruhe.
Wach, Karl, P., 1787-1845, Berlin.
Wagenbauer, Max Jos., P., b. 1774 at Markt-Gräding, d. 1829 at Munich.
Waldmüller, Ferd., P., 1793-1865, Vienna.
Wallot, Johann Paul, A., b. 1842 at Oppenheim on the Rhine.
Warthmüller (Müller), Robert, P., b. 1859 at Landsberg on the Warthe, d. 1895 at Berlin.
Wäsemann, H. Fr., A., 1814-1879, Berlin.
Weber, August, P., b. 1817 at Frankfort-on-the-Main, d. 1873 at Düsseldorf.
Weidemann, Friedrich Wilhelm, P., b. 1668 at Osterburg (Altmark), d. 1750 at Berlin.
Weishaupt, Victor, P., b. 1848 at Munich.
Weitsch, Friedrich Georg, P., b. 1758 at Brunswick, d. 1828 at Berlin.
Wenck, Ernst, S., b. 1865 at Reppen.
Werner, Anton von, P., b. 1843 at Frankfort-on-the-Oder.
Werner, Fritz, P., b. 1827 at Berlin.
Wichmann, Karl Friedrich, S., b. 1775 at Potsdam, d. 1836 at Berlin.
Wichmann, Ludwig, S., brother of the preceding, b. 1784 at Potsdam, d. 1859 at Berlin.
Wiese, Max, P., b. 1846 at Dantsic.
Wille, Fritz von, P., b. 1860 at Weimar.
Wislicenus, Hermann, P., b. 1825 at Eisenach, d. 1899 at Goslar.
Wittig, August, S., b. 1826 at Meissen, d. 1893 at Düsseldorf.
Wolff, Albert, S., b. 1814 at Neustrelitz, d. 1892 at Berlin.
Wolff, Emil, S., b. 1802 at Berlin, d. 1879 at Rome.
Wolff, Friedrich Wilhelm, S., b. 1816 at Fehrbellin, d. 1887 at Berlin.
Wredow, August, S., b. 1804 at Brandenburg, d. 1891 at Berlin.
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Zumbusch, Kaspar Clemens von, S., b. 1830 at Herzebrock (Westphalia).

Index.

Abgeordneten-Haus

136.
Academy, Agricultural 164.
—, Architectural 182.
— of Art 184.
— of Art and Science 58.
140.
—, Military 163.
— of Music 184.
—, Technical 182.
Adlershof 205.
Admiralty 124.
Akadem. Lesehalle 36.
Alexander-Platz 153.
Alt-Buchholz 205.
Alt-Köln 147.
Alt-Moabit 168.
American Church 42.
140.
Amtsgericht 153.
Anatomie 164.
Andreas-Platz 154.
Aquarium 57.
Apartments, Furnished 8.
Architektenhaus 136.
Arrival 1.
Arsenal 60.
Art, School of 152.
Art Dealers 30.
Artillery and Engineering School 184.
Astro-Physical Observatory 201.
Augusta Hospital 167.
Ausstellungs-Park 168.

Baa-See 207.

Babelsberg, Château 201.

Balls 31.

Banks 35.

Bar, English 9.

Barracks:

Dragon Guards 138.
139.
Emperor Alexander Guards 162.
Emperor Franz Guards 138.

Barracks:

Field Artillery Guards 169.
Fourth Foot Guards 169.
Fusilier Guards 163.
Gardes du Corps 200.
Hussar Guards 200.
Queen Elizabeth Guards 185.
Railway Regiment 141.
Third Foot Guards 146.
Uhlans 168.
Basdorf 207.
Baths 32.
Bau-Akademie 141.
Bauer, Café 57.

Beer Restaurants:

Alhambra 11.
Alt-Bayern 10.
Altstätter Hof 10.
Architektenhaus 10.
Aschinger's Bierquellen 11.
Askanier, Zum Alten 10.
Augustiner 10.
Automatic 11.
Bergschloss 11. 138.
Bock 11.
Böhm. Brauhaus 11.
Börsen-Café 10.
Bötzow 11.
Brandenburger Haus 10.
Bürgerbräu 10.
Burggrafenhof 10.
Charlottenhof 11. 168.
Clausing 11.
Dessauer Garten 10.
Dortmund Union 10.
Eremitage 10.
Franziskaner 10.
Friedrichshain 11.
Friedrichshöhe 11.
Gärtner 11.
Grosser Kurfürst 10.
Haase 11.
Habel 11.

Beer Restaurants

Hackerbräu 10.
Happoldt 11 138.
Heidelberger 10.
Hofbräu 10. 116.
Hütte 10.
Zum Klausner 10.
Krziwaneck 10.
Kulmbach 10.
Leipziger Hof 10.
Lettehaus 11.
Linden-Casino 9.
Linden-Restaurant 9.
Löwenbräu 10.
Maucher 10.
Mönchshof 10.
Neumann 11.
Niquet 11.
Patzenhofer 11.
Pfefferberg 11.
Pilsen, Stadt 9.
Prälatten, Zum 11.
Printz 10.
Pechorr 10. 120.
Ratskeller 10. 150.
Regenspurger 10.
Reifbräu 10.
Rheinischer Hof 10.
Schöneberger 11.
Schreiner 10.
Schultheiss, Zum 10.
— — auf Tivoli 11.
Schünemann 10.
Sedlmayr 10.
Siechen 10.
Spaten, Zum 10. 120.
Spatenbräu 10.
Spittelhallen 10.
Stüdemann 11.
Terminus 10.
Tiergartenhof 11.
Töpfer 10.
Tucher 10. 120.
Union 11. 138.
Wahlstatt 10.
Weihenstephan 10.
Zelten, the 11. 177.
Beethoven-Saal 127.
Beetz 210.
Behren-Strasse 119.
Belitzhof 187.

Belle-Alliance-Brücke 137.
 — —, Handelsstätte 145.
 — — -Platz 137.
 — — -Strasse 138.
 Bellevue, Château 177.
 Bellevue-Strasse 127.
 Bergakademie 166.
 Berlin and Spandau Canal 167.
 — Electr. Works 164.
 — Tramway Co. 127.
 Berliner Bank 119.
 — Handels-Ges. 119.
 — Kassenverein 60.
 — Lokalanzeiger 35.57.
 Bernau 206.
 Bethanien 146.
 Bibliothek, Königl. 59.
 Biesdorf 210.
 Biesenthal 206.
 Binenwalde 209.
 Birkenwerder 209. 210.
 Blind Asylum 187.
 Blücher-Platz 137.
 Blücher-Strasse 138.
 Blumenthal 210.
Boarding Houses:
 Albrecht 7.
 Bauer 7.
 Bernhard 7.
 Bourdeaux 7.
 v. Derschau 7.
 Döllen 7.
 Dühring 8.
 v. Engelbrecht 7.
 Ewert 7.
 Ferber 8.
 v. Finck 8.
 Ford 7.
 Fritz 6.
 Fülleborn 6.
 Gansel 8.
 Gerling 7.
 Giercke 7.
 Ginzberg 6.
 Gottschalk 7.
 Gretzel- von Behr 7.
 Gubitz 7.
 Hafner 7.
 Heimat 6.
 Herpich 7.
 Herzberg 7.
 v. Heuckelum 7.
 Hoeltzl-Sheridan 7.
 Jacoby 7.
 Jaenicke 7.
 Jendritza 7.
 Joachimsthal 7.
 Kahle 7.

Boarding Houses:
 Kährn 7.
 Keck 8.
 Kipp 7.
 Kirstein 7.
 Klamroth 7.
 Koch 7. 8.
 Landes 7.
 Landmann 7.
 v. Langen 7.
 v. Lawrenz 7.
 Liebenam 8.
 Linde 7.
 Lucas 6.
 Ludwig 6.
 Marquardt 8.
 Mathildenheim 8.
 Medenwaldt 8.
 Meyer 8.
 Ohm-Heydtmann 7.
 Otto 7.
 Pasdach 7.
 Peters 7.
 Porsch 6.
 Radloff 7.
 Radtke 6.
 Rinkel 6.
 Rodegg 7.
 Ruscheweyh 7.
 Scheringer 7.
 Schmidt-Heinritz 6.
 Schultze 8.
 Stierner 7.
 Stolzenberg 8.
 Talkenberg 6.
 Tscheuschner 7.
 Volckmann 7.
 Wallraff 7.
 Welle 7.
 Werner 7.
 Westfeld 6.
 Worfolk 7.
 Zurkalowski 8.
 Zur Nedden 7.
 Bolle's Dairy 169.
 Bollersdorf 210. 211.
 Boltenmühle 209.
 Börse 155.
 Borsig's Engine Works 163. 203.
 — Office 163.
 — Palace 123.
 — Palm Houses 169.
 Botanic Garden 188.
 — Museum 140. 188.
 Böttcherberg 200.
 Brandenburg 208.
 Brandenburg Gate 56. 170.
 Brauhausberg 201.
 Breite-Strasse 147.

Breweries 11.
 Briesce 209.
 Brieselang, Forest 203.
 Brüder-Strasse 147.
 Brunnenthal 207.
 Buch 206.
 Buckow 210.
 Bülow-Strasse 140.
 Burg 212.
 Bürgerheide 203.
 Buschmühle, the Straupitzer 212.
 Cabs 23. 1.
 Cadet School 188.
 Cafés 12.
 Carriages 22.
 Castan's Panopticum 29.
 Cathedral 64.
 Cattle Market 154.
Cemeteries:
 Dorotheenstadt 163.
 Dreifaltigkeit 137. 138.
 Garrison 161.
 Invaliden 167.
 Jerusalem 137.
 St. Matthew's 141.
 Neuer 137.
 Sophien 161.
 Central Market 153.
 Central-Turnanstalt 167.
 — Viehhof 154.
 Chamber of Deputies 136.
 — —, Upper 124.
 Chancellery, Imperial 122.
 Charité 164.
 Charlottenburg 181.
 — Mausoleum 185.
 — Palace 184.
 Charlottenhof 198.
 Charlotten-Strasse 136.
 Chausée-Strasse 163.
 Chemical Institutes 164. 182.
 Chicago Daily News 35.
 Children's Home 145.
 — Hospital 163. 164.
 Chorin 207.
Churches:
 American 42. 140.
 Apostle Paul 141.
 Ascension 161.
 Atonement 161.
 St. Bartholomew 154.
 Bethlehem 125.
 Cathedral 64.
 —, Temporary 155.

Churches:

Dankes-Kirche 163.
 Dorotheenstadt 162.
 Dreifaltigkeits 123.
 Emmaus 146.
 Emp. Frederick Memorial Church 177.
 Emp. William Memorial Church 183.
 English 42. 155.
 French 122.
 Friedrichswerder 142.
 Garrison 138. 150.
 St. George's 153.
 — (English) 155. 42.
 Gnaden-Kirche 167.
 St. Hedwig's 60.
 Heilands 169.
 Heilige Kreuz 138.
 Herz Jesu 160.
 Himmelfahrt 161.
 Holy Ghost 150.
 Holy Rood 138.
 Jacobi 145.
 Jerusalem 145.
 St. John's 169.
 Kloster-Kirche 152.
 Luther 140.
 St. Mark's 154.
 Marien 151.
 Matthäi 177.
 St. Matthias' 141.
 St. Michael's 146.
 Nazareth 163.
 New Church 122.
 St. Nicholas' 148.
 Parochial 152.
 St. Paul's 188.
 St. Peter's 147.
 Pius 154.
 Resurrection 154.
 Sacred Heart 160.
 St. Saviour's 169.
 St. Sebastian's 161.
 Sophien 161.
 St. Thomas' 146.
 Trinity 123.
 Versöhnungs 161.
 William Memorial Church 183.
 Zions 161.
 Circuses 29. 155. 163.
 Clinical Institutes 162.
 Collections 36.
 Colonial House 140.
 Column of Peace 137.
 — of Victory 170.
 Commandant's Residence 63.
 Commissionaires 1. 26.
 Concerts 29.

Confectioners 12.
 Consulates 42.
 Costumes, Library of 135.
 Cricket 31.
 Criminal Court 169.
 Cyclists, Hints for 43.

Dahlem 187. 188.
 Dahlwitz 211.
 Dahme, the 203.
 Dahmsdorf 210.
 Dalldorf 209.
 Dammmühle 148.
 Departure 2.
 Deutsche Bank 119.
 Diary 40.
 Dierberg 210.
 Diet, Imperial 170.
 Diskonto-Gesellschaft 57. 119.
 Dissecting Room, Univ. 164.
 District Court 153.
 Dom 64.
 Dom-Kandidatenstift 160.
 Dönhoff-Platz 126.
 Dorotheen-Stadt 162.
 Dorotheen-Strasse 162.
 Dresdner Bank 60. 119.

Eberswalde 207.
 Eiche 212.
 Eichstädt 210.
 Eichwalde 205.
 Eierhäuschen 147. 204.
 Electricity Works 164.
 Elevated Railway 14.
 Elizabeth Hospital 140.
Embassies 42:
 Austria 176.
 France 56.
 Great Britain 42. 122.
 Russia 57.
 Spain 179.
 United States 42.
 Emperor Frederick Museum 85.
 Engineers, Headquarters of 140.
 —, Society of 57.
 English Churches 42.
 Ephraim House 148.
 Equitable Insurance Co. 126.
 Erkner 204.
 Exchange 155.
 Exhibition Park 168.
 Exhibitions of Pictures 30. 36.

Faber's House 120.
 Falkenberg 207.
 Fehrbellin 208.
 Fichtenberg 187.
 Finkenkrug 203. 208.
 Finow Canal 207.
 Fire Brigade 145.
 — —, Monument to 146.
 Fireworks 31.
 Flakensee 205.
 Flatow-Turm 201.
 Football Club 31.
 Französisch-Buchholz 207.
 Fredersdorf 205. 210.
 Freemasons' Lodges 141. 144. 162.
 Freienwalde 207.
 Friedenau 187.
 Friedens-Allée 170.
 Friedens-Säule 137.
 Friedrichs-Brücke 155.
 Friedrichsfelde 210. 211.
 Friedrichshagen 201.
 Friedrichshain 154.
 Friedrich-Stadt 119.
 Friedrich-Strasse 119. 120. 136. 162.
 Friedrichswerder 142.
 Friedrich-Wilhelm-Stadt 164.
 Fröbel House 141.

Garrison 45.
 Gatow 203.
 Gendarmen-Markt 121.
 General Ordens-Commission 122.
 General Staff 176.
 Geodetic Institute 201.
 Geographical Institute 59.
 Geological Institution 166.
 Germania Life Insurance Co. 120.
 Gerson Bazar 142.
 Gertraudten-Brücke 143.
 Gesundbrunnen 161. 207. 209.
 Giant Telescope 147.
 Glass Painting Institute, Royal 181.
 Glienicke 200.
 Golf Club 31.
 Gosen 205.
 Griebnitz-See 189. 200.
 Grimm, House of the Brothers 127.

Grinerick-See 209.
 Grosse Stern 177.
 Grossgörschen-Strasse 187.
 Grosskreutz 207.
 Gross-Lichterfelde 188.
 Gross-Wasserburg 201.
 Grünau 205.
 Grunewald, the 186.
 —, Shooting Lodge 187.
 —, Villa Colony 186.
 Guard House, Royal 60.
 Guard Mounting 32.
Gymnasiums:
 Zum Grauen Kloster 152.
 Joachimsthal 183.
 Prinz Heinrich 141.
 Gymnastic Institute, Central 167.

Hackescher Markt 160.
 Hakenberg 208.
 Halbe 211.
 Halensee 186.
 Hall of Fame 61.
 Halle Gate 137.
 Hamburg America Line 2. 120.
 Hansa Quarter 177.
 Hartmannsdorf 211.
 Hasenheide 138.
 Hasselwerder 204.
 Hausvogtei-Platz 142.
 Havel, the 186. 192. 203.
 Havelhausen 210.
 Health Office 177.
 Heinrichsdorf 210.
 Hennigsdorf 210.
 Hercules Bridge 140. 179.
 — Fountain 140.
 Hermsdorf 209.
 Herrenhaus 124.
 Herzberg 210.
 Herzberge 154.
 Herzfelde 211.
 Hirschgarten 205.
 History of Berlin 46.
 Hofmann-Haus 177.
 Hohenzollern Museum 155.
 — Schule 141.
 Home Office 122.
 Hönnow 211.
 Hoppegarten 210.
 Hospitals 138. 154. 163. 169.
 Horse Races 31.
 Hospices 5.

Hotels:

Alexander-Platz 5.
 Alexandra 4.
 Alliance Hôtel 5.
 Angleterre 3.
 Anhalter Hof 5.
 Askanischer Hof 5.
 Baden 3.
 Bauer 6.
 Bellevue 5.
 Berliner Hof 4.
 Beyer 6.
 Brandenburg 4.
 Bricse's 3.
 Bristol 2. 57.
 Britannia 4.
 Brüsseler Hof 5.
 Carlton 2.
 Central 3.
 Coburg 5.
 Continental 3.
 Deutscher Kaiser 5.
 Dom-Hôtel 4.
 Eichberg 6.
 Europe, Hôt. de l' 4.
 France, Hôtel de 4.
 Frankfurter Hof 4.
 Friedrichshof 4.
 Fürstenhof 5.
 Grünen Baum, Zum 6.
 Habsburger Hof 5.
 Hambourg 5.
 Hohenzollern 3.
 Hollstein 5.
 Hospices 5.
 Janson 4.
 Kaiserhof 3.
 —, Kleiner 6.
 Kaiser-Hotel 4.
 König von Preussen 4.
 Krebs' 4.
 Kronprinz 5.
 Krüger 6.
 Leipziger Hof 5.
 Linden-Hotel 6.
 London, Stadt 4.
 Magdeburg, Stadt 5.
 Mendrzyk 6.
 Métropole 3.
 Minerva 3.
 Monopol 3.
 Moskau 5.
 Norddeutscher Hof 3.
 Nürnberger Hof 4.
 Offizier-Verein 4.
 Palast-Hotel 3.
 Pavillon, Hôt. du 4.
 Phönix 3.
 Preussischer Hof 5.
 Prinz Albrecht 4.
 — Friedrich Karl 4.

Hotels:

Prinz Heinrich 4.
 — Wilhelm 4.
 Prinzenhof 4.
 Reichshof 3.
 Reichstag, 5.
 Residenz Hôtel 4.
 Rheinischer Hof 4.
 Rome, Gr. H. de 2. 57.
 Royal 3.
 Russie, Gr. H. de 5.
 Sanssouci 5.
 Savoy 3.
 Saxonia 5.
 Schlösser's 3.
 Schwarz's 5.
 Schweriner Hof 6.
 Seifert 6.
 Silesia 4.
 Splendid Hôtel 4.
 Stadt Berlin 4.
 — Riga 4.
 Stadtbahn, Zur 4.
 Terminus 4.
 Tiergarten-Hôtel 5.
 Thüringer Hof 5.
 Union 4.
 Victoria 3.
 Weber's 4.
 Werner's 4.
 Westend 5.
 Westfälischer Hof 4.
 Westminster 3. 57.
 Wieland 6.
 Wilhelmshof 3.
 Windsor 3.
 Humboldt-Hafen 167.
 Humboldt-Hain 161.
 Hundekehle 186. 187.
 Hygienic Institute 164.
 Hypotheken-Aktienbank, Pomm. 119.
 Hypothekenbank in Hamburg 120.
 Infectious Diseases, Institute of 169.
 Ingenieur-Dienstgebäude 140.
 Ingenieur-Verein 57.
 Institute for Sacred Music 184.
 Insurance Office, Imperial 179.
 Invalidenhaus 167.
 Invaliden-Park 167.
 Invaliden-Strasse 164.
 Jannowitz-Brücke 154.
 — Station 144.

Jäger-Strasse 142.
 Joachimsthal Gymnasium 183.
 Justice, Ministry of 122.
 —, Imperial Office of 123.
Kaiser-Galerie 57.
Kaiser-Panorama 57.
Kaiser Friedrich Museum 85.
Kaiser Wilhelm Academy 162. 167.
 — — Brücke 66.
 — — and Augusta-Stiftung 163.
 — — Strasse 150.
 — — Turm 187. 207.
Kalk-See 204.
Kalkberge Rüdersdorf 204.
Kammer-Gericht 145.
Kanno-Mühle 212.
Karlshorst 204.
Karlslust 206.
Kaulsdorf 210.
Kemper-Platz 173. 178.
Kietz 205.
Klein-Glienicke 200.
Klosterheide 210.
Kloster-Strasse 151.
Knie (Charl.) 184.
Kohlhasenbrück 189.
Kommandantur 63.
Königgrätzer-Strasse 127. 178.
Königs-Platz 170.
König-Strasse 147. 154.
Königs Quarter 154.
 — Kolonnaden 153.
Königswache 60.
Königs - Wusterhausen 206.
Köpenick 204.
Köpernitz 210.
Kremmen 209. 210.
Kreuzberg 139.
Kroll's Establishment 176.
Kronprinzen-Brücke 164. 176.
Krumme Lanke 187.
Künstler-Haus 127.
Kunstschule 152.
Kurfürsten-Brücke 71.
Kurfürsten-Strasse 140.
Lady Guide Office 26.
Lagerhaus 152.
Landgericht 153.

Landwehr Canal 137.
Langenbeck-Haus 162.
Lanke 206.
Lohde 212.
Lehnin 207.
Leipe 212.
Leipziger Kolonnaden 126.
 — Platz 123.
 — Strasse 124.
Lenné-Strasse 178.
Lesehalle, Akad. 36.
Lessing-Brücke 169.
Library, Royal 59.
Library of Costumes 135.
 —, Municipal 136.
Lichtenberg 154. 210.
Lichtenow 211.
Lichterfelde 188.
Liepnitz-See 206.
Linden, Unter den 56.
 — -Galerie 57.
 — -Strasse 145.
Lindenbergr 206.
Lindow 209. 210.
Lindwerder 203.
Lisenkrütz 207.
Löcknitz, the 205.
Lost Property Offices 26.
Lottery Offices 122.
Löwe & Co. 169.
Löwenberg 209.
Lübben 211.
Lübbenau 212.
Luisenstadt 145.
Luisenstadt Canal 137. 145.
Luisen-Strasse 164.
Lustgarten 64.
Luther-Brücke 177.
Lützow-Platz 140.
Malchow 206.
Malsdorf 211.
March's Terracotta Factory 182.
Markets 136. 145. 153.
Markish Switzerland 207. 210.
Marschalls-Brücke 164.
Martinikenfelde 169.
Marwitz 210.
Marzahn 211.
Masonic Lodges 141. 144. 162.
Mausoleum (Charlottenburg) 185.
Meteorological Institute 142.

Meteorological-Magnetic Observatory 201.
Metropol Theatre 29. 57. 119.
Midwifery Institute 162.
Military Spectacles 31.
Minea, School of 166.
Ministries:
Agriculture, Domains, and Forests 123.
Commerce 123. 124.
Finance 60.
Foreign Office 122.
Household 122.
Interior 57.
Justice 122.
Public Works 123.
Religion and Education 57.
State 122.
War 124.
Mint, Royal 142.
Mitteldutsche Kreditbank 120.
Moabit 167.
Moabiter-Brücke 169.
Molken-Markt 148.
Moltke-Brücke 176.
Monbijou, Château of 155.
Monbijou-Platz 155.
Monuments:
Albert the Bear 148.
Augusta, Empress 60.
Berolina 153.
Benth 141.
Bismarck 173. 186.
Blücher 60.
Brandenburg 123.
Bülow 60.
Chamisso 155.
Coligny 67.
Diroksen 162.
Fire Brigade 146.
Frederick the Great 57. 176.
Frederick III. 170. 184.
Frederick William III. 64. 178.
Gauss 179.
Gerlach 164.
Gneisenau 60.
Goethe 178.
Graefe 164.
Great Elector 71. 178.
Hegel 59. 163.
Helmholtz 59. 179.

Monuments:

Humboldt, Alexander von 58. 161.
 —, Wilhelm von 58.
 Jahn 138.
 Keith 123.
 Krupp 182.
 Leopold von Anhalt-Dessau 123.
 Lessing 178.
 Luise, Queen 178.
 Luther 151.
 Maassen 168.
 Meyer 147.
 Mitscherlich 59.
 Moltke 176.
 Motz 168.
 Neuhaus 168.
 Prince Albert 184.
 Prince Augustus 177.
 Röntgen 179.
 Roon 176.
 Scharnhorst 60.
 Schiller 121.
 Schinkel 141.
 Schleiermacher 123.
 Schulze-Delitzsch 144.
 Schwerin 123.
 Senefelder 160.
 Seydlitz 123.
 Siemens 179. 182.
 Stein 126.
 Thaer 141.
 Treitschke 59.
 Victoria, Empr. 170.
 Victory (Siegessäule) 170.
 Wagner 179.
 Waldeck 145.
 Waldemar I. 148.
 War of Liberation 139.
 — of 1870-71, 169.
 — of 1848-49, 167.
 William I., Emperor 70. 138. 141. 178. 188.
 Wilms 146.
 Winterfeldt 123.
 Wrangel 123.
 York 60.
 Zieten 123.
 Moorlake 189.
 Moritz-Platz 145.
 Mosse's House 124.
 Müggelberge 205.
 Müggelheim 205.
 Müggelsee 204.
 Mühlendamm-Brücke 148.
 Müncheberg 210. 211.

BAEDEKER's Berlin.

Museums:

Agricultural 164.
 Antiquities from Western Asia 83.
 Architectural 182.
 Beuth-Schinkel 182.
 Botanic 140. 188.
 Christian 59.
 Colonial 168.
 Emperor Frederick 85.
 Picture Gallery 94.
 Sculptures 86.
 Ethnographical 128.
 Geological 167.
 German National Costumes 151.
 Hohenzollern 155.
 Hygiene 151. 164.
 Industrial Art 132.
 Märkisches Provinzial 136. 144.
 Military 61.
 Mineralogical 166.
 Mines 167.
 Musical Instruments 184.
 National Gallery 109.
 New Museum 75.
 Antiquarium 80.
 Casts 78.
 Egyptian Antiquities 76.
 Engravings 79.
 Staircase 76.
 Natural History 164.
 Old Museum 72.
 Gallery of Antiquities 73.
 Olympia 84.
 Oriental Commercial 168.
 Palæontological 165.
 Pergamon 82.
 Postal 125.
 Rauch 152.
 Schinkel 182.
 Technological 182.
 Zoological 166.
 Music 29. 30.
 Music, Academy of 184.
 Music Halls 29.
 Musical Instruments, Collection of 184.
 National Gallery 109.
 Nedlitz 189. 199.
 Neptunshain 204.
 Neu-Babelsberg 189.
 — Buchhorst 205.

2nd Edit.

Neu-Globsow 210.
 — Kölln 144.
 — Ruppın 209.
 Neuer Markt 151.
 Newspapers 35.
 New York Mutual Insurance Co. 124.
 Nieder-Barnim Court House 164.
 Nieder-Schöneweide 13. 200.
 — -Schönhausen 161.
 Nikolassee 186. 188.
 Nikolskoë 189.
 Nollendorf-Platz 140.
 Norddeutsche Grundkreditbank 120.
 Nordstern Insurance Co. 120.
 Nowawes-Neuendorf 189.
 Oberbaum-Brücke 146.
 Oberfeuerwerker-Schule 168.
 Oberspree 205.
 Oberverwaltungs-Gericht 122.
 Observatory, Royal 136.
 —, Treptow 147.
 —, Urania 169.
 Oceanographic Institute 59.
 Olympia Museum 84.
 Omnibuses 22.
 Opera House 59. 26.
 Oranienburg 209.
 Oranienburg Gate 163.
 — Suburb 163.
 Oranienburger Strasse 160.
 Oranien-Platz 145.
 Ostend 204.
 Palaces:
 Royal 66.
 Emp. William I. 58.
 Emp. Frederick 63.
 Bellevue 177.
 Prince Albert 136.
 Prince Frederick Leopold 123.
 Princess Frederick Charles 123.
 Prince George 122.
 Prince Pless 122.
 Count Redern 56.
 Pankow 160. 206. 209.
 Panopticum, Castan's 29. 120.
 —, Passage 29. 57.

Paraden 31.
Parcel Delivery Co. 2.
25.
— Post Office 24. 160.
Pariser-Platz 56.
Passage 57.
— Panopticon 29. 57.
Patent Office 137. 164.
Pathological Institute
164.
Paulinenaue 208.
Paulsborn 187.
Penitentiaries 169. 203.
Pensions, see Boarding
Houses.
Pestalozzi-Fröbel
House 141.
Pfauen-Insel 189.
Pfingstberg 199.
Pharmaceutic Institute
188.
Pharmacological Insti-
tute 164.
Philharmonie 29. 127.
Photometric Institute
142.
Physical Institute 164.
Physico-Technical In-
stitution 182.
Physiological Institute
164.
Pichelsberg 186.
Pichelsdorf 187. 203.
Pichelswerder 186.
Picture Exhibitions 30.
Pikäter-Wald 147.
Plötzenssee 169.
Pneumatic Post 25.
Polenz-Schenke 212.
Police Offices 26. 153.
Pommersche Hypothe-
ken-Aktienbank 119.
Porcelain Factory,
Royal 181.
Postal Conveyance
Office 160.
Postal Museum 125.
Postmaster General's
Office 125.
Post Office, Central 24.
150.
Post-Zeitungs-Amt
127.
Potsdam 189.
Alexandrowka 199.
Altmarkt 194.
Astro-Physical Ob-
servatory 201.
Babelsberg, Château
201.
Barracks 200.

Potsdam:
Belvedere 201.
Böttcher-Berg 200.
Brandenburg Gate
195.
Brauhausberg 201.
Charlottenhof 198.
Communs 199.
Drill Ground 199.
Dutch Quarter 193.
195.
Erlöser-Kirche 195.
Flatow-Turm 201.
French Church 195.
Friedens-Kirche 195.
Friendship, Temple
of 199.
Garrison Church 194.
Geodetic Institute
201.
Gerhard Fountain
201.
Gerichts-Laube 201.
Glienicke Bridge 200.
Japanese House 198.
Kongsnäs 200.
Lange Brücke 193.
Lustgarten 194.
Marble Palace 200.
Mausoleum of Emp.
Frederick III. 196.
Meierei 200.
Meteorological-Mag-
netic Observatory
201.
Military Academy
201.
— Orphanage 195.
New Garden 199.
— Palace 198.
St. Nicholas's Church
194.
Northern Garden 198.
Obelisk 194.
Offizier-Casino 195.
Orangery 197.
Paradies-Garden 198.
Pfingstberg 199.
Picture Gallery 197.
Post Office 195.
Rathaus 194.
Redeemer, Church of
the 195.
Roman Bath House
198.
Rom. Cath. Church
195.
Ruinenberg 197.
Sanssouci 196.
Sicilian Garden 198.
Stadtschloss 193.

Potsdam:
Statues:
Emperor William I.
193.
Frederick Wil-
liam I. 194.
— — III. 195.
Emperor Frederick
195.
Frederick the Great
196. 197.
Telegraphenberg 201.
Town Palace 193.
Wackermannshöhe
201.
Weinbergs-Tor 195.
Wilhelm-Platz 195.
Windmill 197.
Potsdam Forest 188.
— Station 127.
Potsdamer Brücke 179.
— Platz 126.
— Strasse 127. 140. 179.
Princesses' Palace 63.
Pringsheim's House
122.
Printing Office, Im-
perial 145.
Prinz Albrecht-Strasse
128.
Prison 168.
Pritzhagener Mühle 210.
Provinzial-Museum,
Märkisches 136. 141.
Puhl, the 211.
Races 31.
Radensleben 209.
Rahnsdorf 205.
Railway Stations:
Alexander-Platz 1.
13. 153.
Anhalt 1. 127.
Bellevue 13. 177.
Beussel-Str. 13. 169.
Börse 13. 155.
Bülów-Str. 14. 140.
Central-Viehnhof 13.
Charlottenburg 1. 13.
14.
Ebers-Strasse 14.
Frankfurter Allée 13.
Friedenau 14.
Friedrich-Strasse 1.
13. 162.
Gesundbrunnen 13.
161.
Görlitz 1. 146.
Grossgörschen-Str.
187.
Grunewald 190.

Railway Stations:

Halensee 14. 186.
 Halle Gate 14. 137.
 Hamburg 167.
 Hermann-Strasse 13.
 Jannowitz-Brücke
 13. 144.
 Jungfernheide 13.
 Kottbuser Tor 14.
 Landsberger Allée 13.
 Lehrte 1. 13. 168.
 Militär 133.
 Möckern-Brücke 14.
 Nikolassee 186. 188.
 Nollendorf-Platz 14.
 140.
 Oranien-Str. 14. 146.
 Pape-Str. 13.
 Postal Railway 168.
 Potsdam 1. 127.
 Potsdamer-Platz 13.
 14. 127.
 Prenzlauer Allée 13.
 Prinzen-Strasse 14.
 Putlitz-Strasse 13.
 Ringbahn 13. 127.
 Rixdorf 13.
 Rummelsburg 13.
 Savigny-Platz 13.
 Schlachtensee 187.
 Schlesischer 1. 14. 154.
 Schlesisches Tor 1.
 13. 14. 146.
 Schmargendorf 14.
 Schöneberg 13.
 Schönhauser Allée 13.
 Silesian 1. 13. 14. 154.
 Stettin 1. 163.
 Stralau 13.
 Stralauer Tor 14.
 Tempelhof 13.
 Tiergarten 13. 177.
 179.
 Treptow 13. 147.
 Wannsee 13. 127. 187.
 Warschauer - Brücke
 14. 147.
 — Strasse 13. 147.
 Wedding 13.
 Weissensee 13.
 Westend 13. 185.
 Wilmersdorf 14. 184.
 Wittenberg-Platz 14.
 Zoolog. Garden 1. 13.
 Railways, Imperial
 Office of 123.
 Rathaus 149.
 Ravené's Gallery 143.
 Reading Rooms 35.
 Record Office 152.
 Regattas 31.

Registrar's Office 148.
 Reichsamt des Innern
 122.
 Reichsbank 142.
 Reichs-Druckerei 145.
 Reichs - Eisenbahnamt
 123.
 Reichs-Justizamt 123.
 Reichskanzlei 122.
 Reichskanzler - Palais
 122.
 Reichs-Marineamt 124.
 Reichs-Postamt 124.
 Reichs-Schatzamt 123.
 Reichstags-Gebäude
 170.
 Reichs-Versicherungs-
 amt 179.
 Reinickendorf 209.
 Restaurants, see Wine
 and Beer Restaurants.
 Rheinsberg 209.
 Riemeister-See 187.
 Ringbahn 13.
 Ritterschafts-Bank 123.
 Rixdorf 138.
 Rohrpost 25.
 Römer-Schanze 189.
 Rosen-Strasse 51. 151.
 Rosenthal 209.
 Rosenthal Suburb 160.
 Rottstiel 209.
 Rousseau Island 179.
 Rowing Boats 31.
 Rüdersdorf 204.
 Rudow 206.
 Ruhlsdorf 211.
 Rummelsburg 204.
 Ruppinswitzerland 209.
 Ruthenick 210.

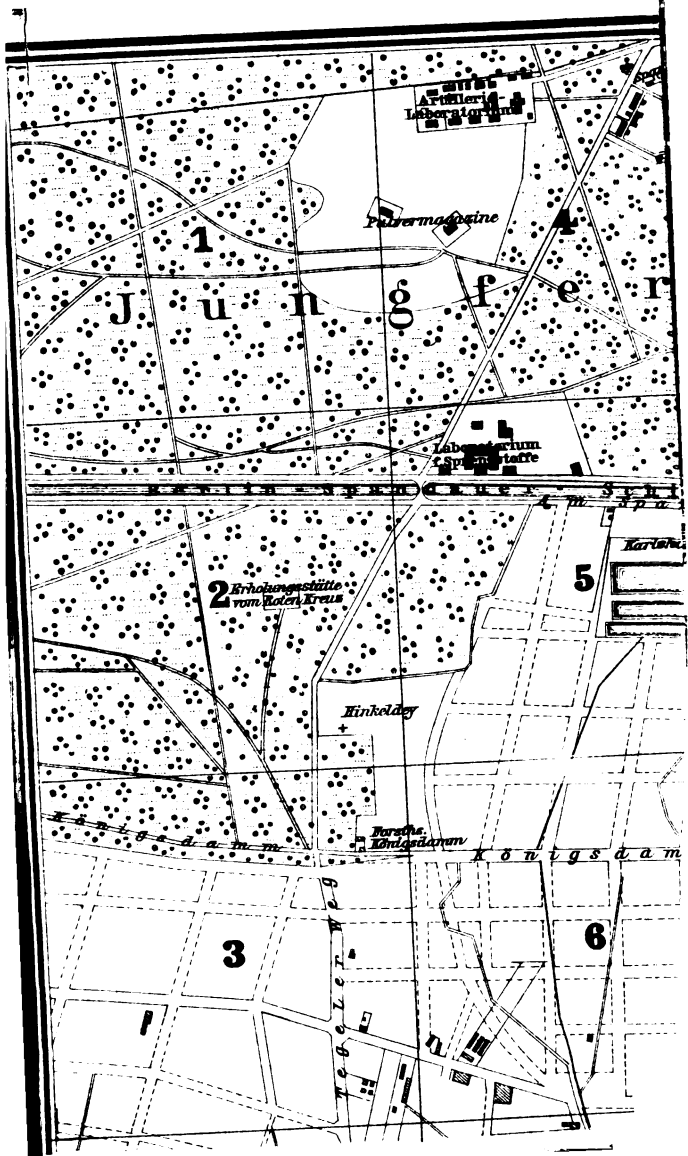
Saatwinkel 203.
 Sadowa 204.
 Sakrow 189.
 Sanssouci 196.
 Saubucht 187.
 Schaaffhausenscher
 Bankverein 120.
 Schäffer & Walcker 145.
 Schauspielhaus 121.
 Schermützel-See 210.
 Schildhorn 186.
 Schinkel-Platz 141.
 Schlachtensee 187. 188.
 Schlepzig 211.
 Schlesischer Busch 147.
 Schlesisches Tor 146.
 Schliemann Collection
 129.
 Schloss, Königl. 66.
 Schloss-Brücke 64.

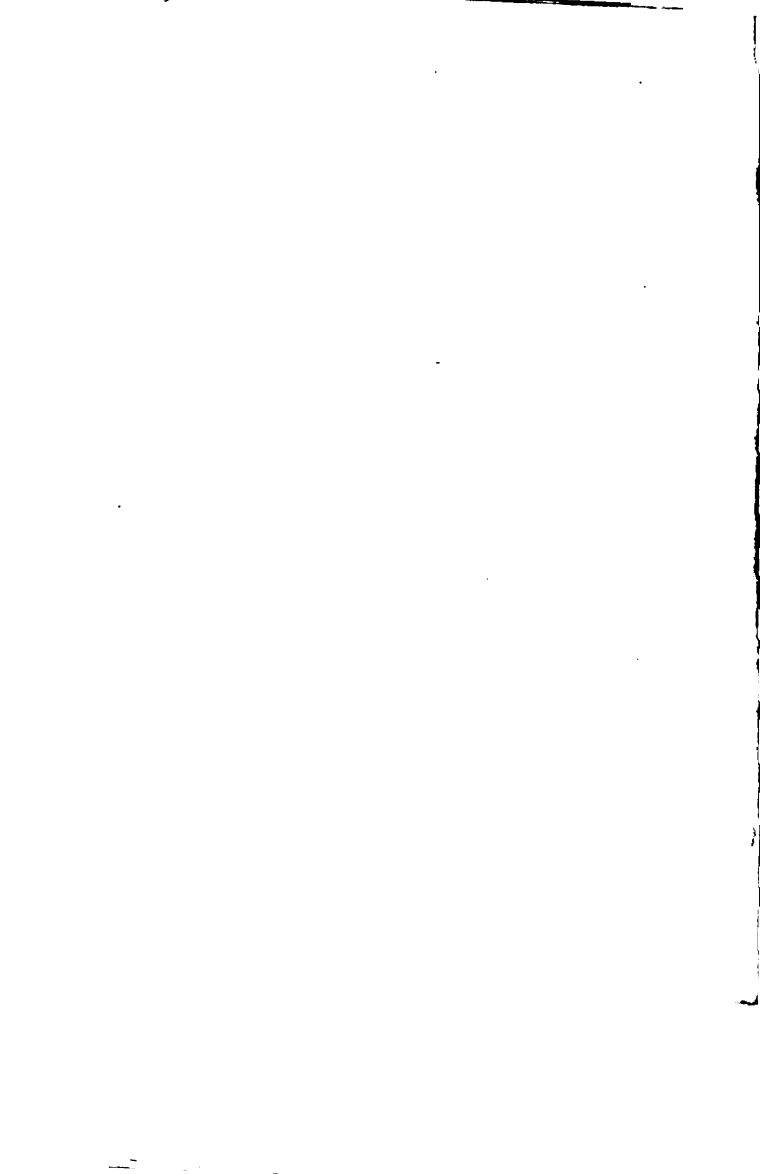
Schloss-Brunnen 71.
 Schloss-Platz 71.
 Schlüter's Masks 61.
 Schmöckwitz 205.
 Schöneberg 210.
 Schöneberg 141.
 Schöneberg-Quarter 140.
 Schönerlinde 207.
 Schönhausen 161.
 Schönholz 161. 209.
 Schön-Schornstein 205.
 Schönwalde 207.
 Schorfeide 207.
 Schulzendorf 210.
 Schwanebeck 206.
 Schwante 210.
 Secession, Berliner 30.
 Seddin-See 205.
 Seeberg 211.
 Seehandlung 122.
 Seepark 179.
 Seminary, Theological
 160.
 Shops 32.
 Sieges-Allée 174.
 Sieges-Säule 170.
 Siemens & Schuckert
 127.
 Silberkehle 210.
 Silesian Gate 146.
 Singing Academy 60. 29.
 Skating 31.
 Slaughter Houses 154.
 Sommerfeld 210.
 Spandau 202.
 Spandau Quarter 160.
 Spandauer Bock 185.
 187.
 Späth's Nursery 205.
 Spechthausen 207.
 Spindler-Brunnen 142.
 Spindlersfeld 204.
 Spindlershof 144.
 Spittel-Markt 142.
 Sport 31.
 Spree, the 45. 64. 202. etc.
 —, the Upper 204.
 Spreewald, the 211.
 Stables, Royal 71.
 Stadtbahn 13.
 Standard Measures,
 Office of 183.
 Stangen's Office 2.
 Steamboats 24. 188. 189.
 191. 203. 204.
 Steglitz 187.
 Stern 202.
 Sternwarte 186.
 Stolpe 210.
 Stralau 147. 204.
 Stralau Quarter 154.

Strausberg 210.
 Straussee 210.
 Synagogues 145. 160.
 Tabbert's Waldschlösschen 204.
 Tasdorf 211.
 Technical High School 182.
 Tegel 203.
 Tegeler See 203.
 Telegraph Offices 25. 142.
 Telephone Offices 25.
 Tempelhof 140.
 — Quarter 137.
 Tempelhofer Feld 139.
 Teufels-See 187. 204.
 Theatres 26-28.
 Friedrich Wilhelmstadt 163.
 Lessing 165.
 Metropol 119.
 Neues 162.
 Opera House 59.
 —, New 176.
 Royal 121.
 Schauspielhaus 121.
 des Westens 183.
 Theatres of Varieties 20.
 Tiergarten 177.
 —, Kleiner 169.
 — Quarter 179.
 — Strasse 178.
 Tietz's Warehouse 32. 126.
 Tornow 209. 210.
 Tourist Agencies 2.
 Town Hall 149.
 Tramways, Electric 14.
 Treasury, Imperial 123.
 Treptow 147. 204.
 Turnanstalt, Central 167.
 Turnhalle, Central 146.
 University 58.
 — Reading Room 35.
 Underground Railway 14.
 Unter den Linden 56.
 Urania 120. 169.
 Utzdorf 206.
 Valentinswerder 203.
 Vehllefanz 210.
 Velten 209.
 Verkehrs-Bureau 7.

Veterinary College 164.
 Vetschau 212.
 Viehhof 154.
 Victoria Insurance Co. 145.
 Victoria-Brücke 179.
 Victoria-Park 139.
 Vogelsdorf 211.
 Von der Heydt-Brücke 179.
 Vossische Zeitung 147.
 Voss-Strasse 123.
 Waisen-Brücke 144.
 Waldkater 206.
 Wall-Strasse 143.
 Waltersdorf 206.
 Wandlitz 206.
 Wannsee 188. 187.
 Ware Houses 32.
 Waxworks 29.
 Wedding 163.
 Weidendamm Bridge 162.
 Weiss-Bier 11.
 Weissensee 154.
 Wend.-Buchholz 211.
 Wendenschloss 204.
 Werbellinsee 207.
 Werder 202.
 Werderscher Markt 142.
 Werlsee 205.
 Wertheim's Emporium 32. 124. 161.
 Westend 185.
 Wildau 206.
 Wildpark 198. 190.
 Wilhelminenhof 204.
 Wilhelm-Platz 123.
 Wilhelmshöhe 207.
 Wilhelm-Strasse 122. 136.
 —, Neue 163.
 Wilmersdorf 183.
 Wine Restaurants:
 Astoria 8.
 J. H. D. Beckers
 Söhne 9.
 v. Beckerath 9.
 Bodegas 9.
 Borchardt 8.
 Boy & Co. 8.
 Bristol, Hôtel 8.
 Continental Hôt. 8.
 Ditt, Philipp 8.
 Dressel 8.
 Eggebrecht 8.
 Ewest 8.

Wine Restaurants:
 Frederick 9.
 Gazzolo 9.
 Habel 8.
 Haussmann 9.
 Hiller 8.
 Höhn 9.
 Huth & Sohn 9.
 Imperial 8.
 Junker 8.
 Kaiserhof, Hôtel 8.
 Kaiserkeller 8. 1:1.
 Kempinski 9.
 Kloster-Keller 9.
 Kons 8.
 Kühn 9.
 Lutter 9. 121.
 L. Mitscher 9.
 Mitscher & Caspary 9.
 Monopol Hotel 8.
 Nadolny 9.
 Palast Hôtel 8.
 Phönix 9.
 Rheingau 8.
 Roland von Berlin 9.
 Rome, Hôtel de 8.
 Royal, Grand Rest. 8.
 Rüdesheimer 8. 110.
 Savoy Hotel 8.
 Steinert & Hansen 9.
 Trarbach 9.
 —, Haus 8.
 Traube 9.
 Treppchen, Zum 8.
 Trierischer Winzer-verein 9.
 Valentin 9.
 Wegener 8.
 Wendeborn 9.
 Winzerstuben 8. 9.
 Woltersdorfer Schleuse 204.
 Women's Hospital 162.
 Workmen's Welfare Exhibition 183.
 Wotschofska, Rest. 211.
 Wrangel-Brunnen 138.
 Wustrau 209.
 Zainhammer 207.
 Zehlendorf 188.
 Zechlin 210.
 Zellengefängnis 168.
 Zelten, the 177.
 Zeughaus 60.
 Zeuthen 205.
 Zoological Garden 180.
 — Institute 165.









List of the Principal Streets, Squares, Public Buildings, Bridges, etc., of Berlin.

The large Map of Berlin, on the scale of 1 : 20,000, is divided into three sections, of which the uppermost is coloured *brown*, the central *red*, and the lowest *gray*. Each section contains 42 numbered squares. In the following index the capital letters B, R, G, following the name of a street or building, refer to the different sections, while the numbers correspond with those of the squares in each section. Thus, Admiral-Strasse will be found on the grey section, square 29. The numbering of the squares is so arranged, that squares in different sections bearing the same number adjoin each other. Thus, square 15 on the brown section finds its continuation towards the S. in square 15 on the red section.

The squares will also be useful for calculating distances, each side of a square being exactly a kilomètre (1093 yds., or about $\frac{2}{3}$ M.), while the diagonals if drawn would be 1531 yds.

The large Italics (*N, O, S, W, C*, etc.) following the names of the streets indicate the postal district to which the street belongs.

Abbreviations of names of districts and villages in the environs of Berlin: Box. = Boxhagen; Char. = Charlottenburg; Grun. = Grunewald; Hal. = Halensee; N. Weis. = Neu-Weissensee; Plö. = Plötzensee; Rix. = Rixdorf; Rum. = Rummelsburg; Schmar. = Schmargendorf; Schön. = Schöneberg; Trep. = Treptow; Weis. = Weissensee; Wilm. = Wilmersdorf.

B R G B R G

Abgeordnetenhaus . . .	19	19	Alexander-Platz <i>C</i> . .	29		
Academy, Agricultural . .	21		— Strasse <i>C</i> (12-28a O) . .	29		
— of Art	10		— —, Kleine <i>C</i>	30		
— of Art and Science . .		16	— Ufer <i>NW</i>	20, 21		
—, Military	20		Alexandrinen-Str. <i>SW</i>			
— of Music	10		(30-101 S)			26, 25
—, Technical	7, 10		Alsen-Brücke	20		
Achenbach-Brücke . . .	11		— Str. <i>NW</i>	20		
— Str. <i>W</i>		10	Alt-Moabit <i>NW</i>	{ 11, 12 14, 17		
Acker-Str. <i>N</i>	21, 24	24	Altonaer-Str. <i>NW</i> . . .	11		
Adalbert-Str. <i>SO</i>		28	Alvensleben-Str. <i>W</i> . .			17
Adler-Str. <i>C</i>		25	Amalien-Haus			14
Admiral-Str. <i>SO</i>		29	— Strasse <i>C</i>	27		
Admiralsgarten-Bad . .	23		— — (N.-Weis.)	34, 37		
Admiralty	19		Amrumer-Str. <i>N</i>	14		
Adolf-Str. <i>N</i>	17		Amtsgerichte, Berlin . .	19	26, 29	19, 22
Ahorn-Str. <i>W</i>		13	—, Charlottenburg . . .			1
Akazien-Str. (Schön.) . .		15	Anatomie	21		
Albert-Str. (Schön.) . .		15	Andreas-Hof <i>O</i>	31		
Albertinen-Str. (N.-Weis.)	37		— Platz <i>O</i>	31		
Alb echt-Str. <i>NW</i>		20, 23	— Strasse <i>O</i>	31		
Albrecht-Achilles-Str. . .			— —, Kleine <i>O</i>	31		
(Wilm.)		5	Anhalt-Str. <i>SW</i>			19, 22

	B	R	G		B	R	G
Anklamer-Str. <i>N</i> . . .	24, 27			<i>Barracks:</i>			
Annen-Str. <i>S</i> . . .	28			— Franz Guards . . .			26
Ansbacher-Str. <i>W</i> . . .			11, 10	2nd Foot Guards . . .		20, 23	
— —, Neue <i>W</i> . . .			11	3rd Foot Guards . . .			31
Anton-Platz <i>NO</i> . . .	35			4th — — . . .		15, 18	
Anton-Str. <i>N</i> . . .	17			Fusilier Guards . . .	21		
Apostel-Paulus-Str.				1st Field Artillery			
(Schön.) . . .		15		Guards . . .	15, 18	15, 18	
Aquarium . . .	20, 23			3rd — — . . .	18		
Architektenhaus . . .	19, 22	19, 22		Pioneer Guards . . .			31
Arkona-Platz <i>N</i> . . .	27			Queen Augusta			
Arminius-Platz <i>NW</i> . . .	12			Grenadier Guards . . .			24
Arndt-Str. <i>SW</i> . . .		24		1st Railway Reg. . .			18
Arnswalder-Pl. <i>NO</i> . . .	33			2nd Uhlan Guards . . .		18	
Arsenal, Royal . . .	23			Balloon Division . . .	4, 7		
Art, School of . . .	29			Telegraph Battalion			35, 3
Artillerie-Laborato-				Baruther-Str. <i>SW</i> . . .			23
rium . . .	4			Bärwald-Brücke . . .			26
— Prüfungskom-				— Strasse <i>S</i> . . .			27, 2
mission . . .		11		Bau-Akademie . . .	25		
— Strasse <i>N</i> . . .	23, 24			Bautzener-Str. <i>W</i> . . .			21
Artillery and Engin-				Bayreuther-Str. <i>W</i> . . .			14, 1
earing School . . .	10			— —, Neue <i>W</i> . . .			14
Askanischer-Platz <i>SW</i> . . .		19		Bayrische Strasse			
Augsburger-Str. <i>W</i> . . .		10, 14		(Wilm.) . . .			5, 8
August-Str. <i>N</i> (28-				Bechstein-Saal . . .			19
59 <i>G</i>) . . .	24, 27			Behm-Str. <i>N</i> . . .	23, 22		
Augusta-Brücke . . .		19		Behnsen-Str. (Pankow)	28		
— Hospital . . .	21			Behren-Str. <i>W</i> . . .		22	
— Strasse (Wilm.) . . .		9		Belfort-Str. (N.-Weis.)	38		
Auguste-Victoria-				Belforter-Str. <i>N</i> . . .		30	
Hospital (N.-Weis.)	34			Belle-Alliance-Brücke			23
— — Platz (Char.) . . .		10		— Platz <i>SW</i> . . .			23
— — Strasse (Schmar.)		3		— Strasse <i>SW</i> . . .			24, 12
Augustenburger-				Bellermann-Str. <i>N</i> . . .	22		
Platz <i>N</i> . . .	14			Bellevue, Château . . .		14	
Ausstellungs-Park . . .		17		Bellevue-Allée . . .		16	
				— Brücke . . .		14	
				— Strasse <i>W</i> . . .		19	
Babelsberger-Str.				Belziger-Str. (Schön.) . . .			15
(Wilm.) . . .		12		Bendler-Str. <i>W</i> . . .		16	16
Bach-Str. <i>NW</i> . . .		10		Berchtesgadener-Str.			
Bad-Str. <i>N</i> . . .	19			(Schön.) . . .			15
Badensche-Strasse				Berg-Akademie . . .		21	
(Wilm.) . . .		12		Berg-Str. <i>N</i> . . .	24	24	
Bahn-Str. (Schön.) . . .		18		Bergmann-Str. <i>SW</i>			
Balten-Platz <i>O</i> . . .	35			(39-75 <i>S</i>) . . .			24
Bamberger-Str. <i>W</i> . . .		11		Berlichingen-Str. <i>NW</i>		9	
Bandel-Str. <i>NW</i> . . .	15			Berliner-Platz (Wilm.)			6
Bar-Str. (Wilm.) . . .		6, 9		— Prater . . .	27		
Barbarossa-Str. <i>W</i> . . .		11, 14		— Stadtmission . . .			26
Bardeleben-Str. <i>NO</i> . . .	33, 36			Berliner-Str. (Char.) . . .	{	5, 7, 10	
Barfus-Str. <i>N</i> . . .	13			— — (Neu-Hohen-			
Barnim-Str. <i>NO</i> . . .		30		schönhausen . . .	42		
<i>Barracks:</i>				— — (Pankow) . . .	28		
Cuirassier Guards . . .		24		— — (Rix.) . . .			33
1st Dragoon Guards . . .		23		— — (Weis.) . . .	37		
2nd — — . . .		26		— — (Wilm.) . . .			6, 8, 12
Emperor Alexander							
Guards . . .	23, 29						

	B	R	G		B	R	G
Bernauer-Str. <i>N</i> . . .	24, 27			Buchhändlerhof <i>W</i> . .		22	
Bernburger-Str. <i>SW</i> . .			19	Buchholzer-Str. <i>N</i> . .	29		
Bessel-Str. <i>SW</i> . . .			22	Bughenagen-Str. <i>NW</i> .		12, 15	
Bethanien, Hospital . .			28	Bülow-Str. <i>W</i>			17
Bethanien-Ufer <i>SO</i> . .			28	Bunsen-Str. <i>NW</i> . . .		20	
Bethesda, Hospital . .	15			Burg-Str. <i>C</i>		26	
Beussel-Str. <i>NW</i> . . .		12		Bürgerhaus (Char.) . .		2	
Beuth-Str. <i>SW</i>		25		Burggrafen-Str. <i>W</i> . .			13
Beyme-Str. <i>O</i>			34	Burgsdorf-Str. <i>N</i> . . .	17		
Bibliothek, Königl. . .		22, 23		Büsching-Platz <i>NO</i> . .		29, 32	
Biesenthaler-Str. <i>N</i> . .	22			— Strasse <i>NO</i>		32	
Birken-Str. <i>NW</i>		15		Buttmann-Str. <i>N</i> . . .	19		
Bischof-Str. <i>C</i>		26					
Bismarck-Str. <i>NW</i> . . .		20		Cadiner-Str. <i>O</i>		34	
— (Char.)		4, 7		Calvin-Str. <i>NW</i>		14	
Blankenfelde-Str. <i>O</i> . .		29		Camphausen-Str. <i>S</i> . .			27
Bleibtreu-Str. <i>W</i>			7	Caprivi-Str. <i>O</i>			34, 37
Blind Asylum			25	— Brücke (Char.) . . .		5	
Blücher-Platz <i>SW</i> . . .			23	Carmer-Str. (Char.) . .		7	7
— Str. <i>SW</i> (26-60 <i>S</i>) . .			26	Cathedral		26	
Blumen-Str. <i>O</i>		29		Cattle Market		38	
Blumenthal-Str. <i>O</i> . . .		37		Cauer-Str. (Char.) . . .		7, 8	
— <i>W</i>			17	Cemeteries:			
Blumeshof <i>W</i>			16	Dorotheenstadt	21	21	
Bödiker-Str. <i>O</i>			38, 37	Dreifaltigkeit			23, 27
Boeckh-Str. <i>S</i>			29	French	21	24	
Bornstedter-Str. (Hal.)			2	Friedrich Werder . . .			27
Börse		26		Garrison	17	27	
Borsig-Str. <i>N</i>		24		Invaliden		21	
Borsig, Villa		12		Jerusalem			23, 27
Botanic Institute . . .		23		Johannes	8, 11		
Bötzow-Str. <i>NO</i>		33		St. Matthew's			18
Bouché-Str. (Trep.) . .			36	Nazareth	11, 17		
Boxhagener Chaussee				New			27
(Rum.)		37	40	Sophien	22, 24		
— Strasse <i>O</i>		34, 37		Central Market		26	
Boyen-Str. <i>N</i>	21			Chamisso-Platz <i>SW</i> . .			24
Brandenburg Gate . . .		20, 19		Chancellery, Imperial		19	
Brandenburg-Str. <i>S</i> . .			26, 25	Charité		21	
Brandenburgische-Str.				Charlotten-Str. (1-22a			
(Wilm.)			4, 5, 9	& 72-99 <i>SW</i> , 23-38			
Brauhof-Str. (Char.) . .		5		& 46-71 <i>W</i> , 39-45			
Braunsberger-Str. <i>NO</i> . .		33		<i>NW</i>)		23, 22	22
Bredow-Str. <i>NW</i>		12		Charlottenbrunner-			
Breite-Str. <i>C</i>		25		Strasse (Schmar.) . . .			3
— (Pankow)	28			Charlottenburg		1, 4, 7	
Bremer-Str. <i>NW</i>		12		— Mausoleum		2	
Breslauer-Str. <i>O</i>		31		— Palace		2	
Brieger-Str. (Wilm.) . .			6, 5	Charlottenburger-			
Brienner-Str. (Wilm.) . .			6	Brücke		10	
Britzer-Str. <i>SO</i>			29	— Chaussee		10, 13	
Bromberger-Str. <i>O</i> . . .		34		— Strasse (N.-Weis.) .	31, 34	16, 19	
Brücken-Allée <i>NW</i> . . .		14, 13		Charlottenburger-Ufer			5, 8,
— Strasse <i>SO</i>		28		(Char.)			10
Brüder-Str. <i>C</i>		25		Chaussee-Str. <i>N</i> . . .	21	21	
Brunhilde-Str. (Schön.)			18	Chemical Institute . . .		21	
Brunnen-Platz <i>N</i>	19			Cherusker-Str. (Schön.)			18
— Strasse <i>N</i>	23, 24	27		Children's Hospital . .	16		
Buch-Str. <i>N</i>	15			Choriner-Str. <i>N</i>	27	27	
Buchen-Str. <i>W</i>			13				

	B	R	G		B	R	G
Christburger-Str. NO	30, 33			Churches:			
Christiania-Str. N . . .	16, 19			Luisenstadt	.	25	
Christinen-Str. N . . .		27		St. Luke's	.	.	19
Christ-Str. (Char.) . . .		2		Luther	.	.	17
Churches:				St. Mark's	.	32	
American	.	.	13, 14	St. Martha's	.	.	32
Andreas	.	31		St. Mary's	.	26	
Apostel Paulus	.	.	15	Matthäi	.	16	16
Ascension	23			St. Matthias'	.	.	14
St. Bartholomew's . . .	.	30		St. Mauritius'	.	40	
Bethanien (N.-Weis.) . .	34			St. Michael's	.	28	28
Bethlehems	.	22		Nazareth	17	.	
Bonifatius	.	.	23	New Church	.	22	
Capernaum	14			Nikolai	.	26	
Cathedral	.	26		Nordkirche	24	.	
—, Temporary	.	23, 26		Old Evangelical			
Cath. Apostolic	.	.	25	(Schön.)	.	.	15
Christ	.	.	22	Old Lutheran	.	.	28
Dankes-Kirche	18, 21			Parochial	.	29	
Dorotheenstadt	.	23		St. Paul's	19	.	
Dreifaltigkeits	.	22		— (Rom. Cath.)	.	12	
Elisabeth	24, 27	24		St. Peter's	.	25	
Emmaus	.	.	31	Philippus Apostel . . .	.	21	
Emperor Frederick				Pius	.	32	
Memorial Church	.	13		Redeemer (Rum.)	.	.	40
Emperor William				Resurrection	.	32	
Memorial Church	.	.	10	Sacred Heart	.	27	
English	.	23		Samaritan	.	38	
Erlöser (Rum.)	.	.	40	St. Sebastian's	21, 24	.	
French	{	22, 25		Simeon's	.	.	25
Friedens-Kirche	24	26		Sophien	.	27	
Friedrich-Werder	.	22		St. Thomas's	.	.	31
Garrison	.	26		Trinitatis (Char.) . . .	.	4	
—, second	.	.	27	Trinity	.	22	
— — (Rom. Cath.)	.	.	27	Twelve Apostles	.	.	16
St. George's	.	29		Versöhnungs	24	.	
— (Engl.)	.	23		Zions	27	.	
Gethsemane	29			Cicero-Str. (Wilm.) . . .	.	.	5
Gnaden-Kirche	.	21		Circus Busch	.	26	
Golgotha	.	24		— Schumann	.	23	
St. Hedwig's	.	22		City Passage S	.	25, 28	
Heilands-Kirche	.	12		Claudius-Str. NW	.	14	
Heilige-Kreuz	.	.	23	Clinical Institutes	.	23	
Herz Jesu	.	27		Commandant's Resi-			
Himmelfahrt	23			dence	.	26	
Holy Ghost	.	26		Cornelius-Brücke	.	.	13
— Rood	.	.	23	— Strasse W	.	.	13
Immanuel	30	30		Cothenius-Str. NO	.	36	
— Chapel	22			Courbière-Platz N	17	.	
Irvingite	.	.	25	— Strasse W	.	.	13
Jacobi	.	.	25	Criminal Court	.	15, 18	
Jerusalems	.	.	22, 25	Cuno-Str. (Schmar.) . . .	.	.	3
St. John's	.	15		Curtius-Str. N	28	.	
St. John the Evan-				Cuvry-Strasse SO	.	.	35
gelist's	.	24		— Ufer SO	.	.	35
St. Joseph's	34			Cuxhavener-Str. NW . . .	.	11	
Kloster-Kirche	.	29		Dalldorfer-Str. N	20	.	
St. Louis's	.	.	8	Dammthlen-			
Luisen (Char.)	.	5		Gebäude	.	25	

B R G

B R G

Danckelmann-Str.				Elisabeth-Brücke . . .			28
(Char.)	2, 1			— Children's Hospital . . .			30
Danziger-Str. <i>N</i> and <i>NO</i>	30, 33			— Hospital			16
Darwin-Str. (Char.) . . .	8			— — for Incur.	27		
Deaf and Dumb Asylum	27			— Strasse <i>NO</i>		29	
Demminer-Str. <i>N</i>	24, 23			— Ufer <i>SO</i>			28, 29
Dennewitz-Platz <i>W</i>		17		Elssasser-Str. <i>N</i>		24	
— Strasse <i>W</i>		17		— — (N-Weis.)	35, 38		
Deputies, Chamber of	19	19		Elsen-Str. <i>SO</i>			36, 38
Derfflinger-Str. <i>W</i>		16		Elssholz-Str. <i>W</i>			17
Dessauer-Str. <i>SW</i>		19		<i>Embassies:</i>			
Dieffenbach-Str. <i>S</i>		29		Austria		20	
Diestelmeyer-Str. <i>NO</i>		35		France		20	
Diesterweg-Str. <i>NO</i>	33			Great Britain		19	
Diet, Imperial		20		Russia		19, 22	
Dirksen-Str. <i>C</i>	26, 29			Spain			16
Dissecting Room		21		Emdener-Str. <i>NW</i>		12	
Dolziger-Str. <i>O</i>		38		Emperor and Empress			
Dom (Cathedral)		26		Frederick Children's			
Donau-Str. (Rix.)			33	Hospital	16		
Dönhoff-Platz <i>SW</i>	22, 25			Emperor Frederick			
Dorf-Str. (Lichtenberg)	40, 41			Memorial Founda-			
— — (Stralau)		38, 41		tion (Char.)		2	
Dörnberg-Str. <i>W</i>		16		— — Museum		23	
Dorotheen-Str. <i>NW</i>	20, 23			Emser-Str. (Wilm.)			8
Dove-Brücke	8			Engel-Ufer <i>SO</i>			28
— Strasse (Char.)	8			Engineers' Head-			
Dragoner-Str. <i>O</i>	27			quarters			13
Drake-Str. <i>W</i>	13			Englische-Str. (Char.)		10	
Dreibund-Str. <i>SW</i>		21		Erasmus-Str. <i>NW</i>		9	
Dresdener-Str. <i>SO</i>				Erdmann-Str. (Schön.)			18
(21-118 <i>S</i>)	25	28		Erfurter-Str. (Schön.)			12, 15
Dreyse-Str. <i>NW</i>		15		Esplanade (Pankow)	25		
Dronheimer-Str. <i>N</i>	19			Exchange		26	
Duncker-Str. <i>N</i>	29			Exerzier-Str. <i>N</i>	16		
Düsseldorfer-Str.		5, 8		Exhibition Park		17	
Ebeling-Str. <i>O</i>	35			Falckenstein-Str. <i>SO</i>			35, 34
Ebers-Str. (Schön.)		18		Falkenberger-Str.	40		
Eberswalder-Str. <i>N</i>	27			Fasanen-Str. <i>W</i>		10	11, 10
Eberts-Brücke		23		Fasanerie-Allée		13	
Eberty-Str. <i>O</i>		35, 36		Fehmarn-Str. <i>N</i>	15		
Eckernförder-Platz <i>N</i>	13			Fehrbelliner-Platz			
Eckert-Str. <i>O</i>		35		(Wilm.)			5, 8
Ehrenberg-Str. <i>O</i>			34	— Strasse <i>N</i>	27	27	
Eichendorff-Str. <i>N</i>		24		Feld-Str. <i>N</i>	24		
Eichen-Str. <i>SO</i>			38	Fenn-Str. <i>N</i>	18		
Eichhorn-Str. <i>W</i>			19	Feurig-Str. (Schön.)			15, 18
Eisenacher-Str. <i>W</i>			15, 14	Fichte-Str. <i>S</i>			29, 30
Eisenbahn-Str. <i>SO</i>			31	Fidicin-Str. <i>SW</i>			24
Eisenbahn-Str. (Wilm.)			5	Fire Brigade			25
Eiserne-Brücke		23		Fischer-Brücke, An			
Eislebener-Str. <i>W</i>			10	der <i>O</i>		25	
Elbe-Str. (Rix.)			36	Fischer-Str. <i>C</i>		25	
Elbinger-Str. <i>NO</i>	33	36		Flemming-Str. <i>NW</i>		17	
Eldenaer-Str. <i>O</i>		38, 41		Flensburger-Str. <i>NW</i>		14	
Electricity Works	23			Flieder-Str. <i>NO</i>		29, 30	
Elgersburger-Str.			3	Flinsberger-Platz			
				(Schmar.)			3

	B	R	G		B	R	G
Flora-Platz	.	16		Fürbringer-Str. SW . . .	.	.	23
Flottwell-Str. W	.	.	19	Fürsten-Str. S	.	.	25
Führer-Str. N	15	.		Fürstenberger-Str. N . .	27	.	
Fontane-Promenade S . .	.	.	26	Fürstenwalder-Str. O . .	.	32	
Forckenbeck-Platz O . .	.	38		Fürther-Str. W	.	.	11, 10
Forster-Str. SO	.	.	32				
Franken-Str. W	.	.	14	Gabelsberger-Str. O . . .	.	37, 38	
Frankfurter Allée O . . .	.	35, 37		Gäbler-Str. (N.-Weis.) . .	34	.	
— Strasse, Grosse O . . .	.	.		Gabriel Max-Str. (Box.) . .	.	37	
(21-126 NO)	.	32		Galvani-Str. (Char.) . . .	.	8	
— —, Kleine NO	.	29		Gardes du Corps-Str. . . .	.	.	
— Tor	.	35		(Char.)	.	2	
Fransecki-Str. N	30	.		Garrison Hospital N	21	.	
Französische-Str. W . . .	.	22		Garten-Platz N	21, 24	.	
Frauenhofer-Str.	.	.		— Strasse N	21, 24	24	
(Char.)	.	7		— — (Weis.)	40	.	
Frederick Orphanage . . .	.	.	41	— Weg (Plö.)	9	.	
Freemasons' Lodges . . .	{	5, 23	14	Gärtner-Str. (Box.)	.	37	
Freiarche, Untere	.	10		Gas Works	{ 18, 21	6, 8	3, 6, 14
Freiarchen-Brücke, . . .	.	.			32, 33	31	20, 25
Obere	.	.	35	Gasteiner-Str. (Wilm.) . . .	.	.	9
Freienwalder-Str. N . . .	22	.		Gauss-Str. (Char.)	.	6	
Freiligrath-Str. S	.	.	26	Geibel-Str. S	.	.	26
Friedberg-Str. (Char.) . .	.	.	1	Geisberg-Str. W	.	.	11, 14
Friedeberger-Str. NO . . .	.	33		Gendarmen-Markt W	.	22	
Friedel-Str. (Rix.)	.	.	32, 33	General Pape-Str.	.	.	
Frieden-Str. NO	.	30, 32		(Schön.)	.	.	21
Friedens-Allée	.	20		General Staff	.	20	
Friedrich-Str. (1-55 & . .	.	.		General-Str. (N.-Weis.) . .	31	.	
200-250 SW, 56-	.	.		Genthiner-Str. W	.	.	16
85a & 157-199 W,	.	.		St. George's Hospital	16	.	
86-104a & 137-156	.	.		Georgen-Str. NW	.	23	
NW, 105-136 N)	.	22, 23	22	Georgen-Kirch-Str.	.	.	
—, Neue C	.	26, 29		NO	.	29, 30	
Friedrich-Karl-Platz . . .	.	.		Georg-Wilhelm-Str.	.	.	
(Char.)	.	2		(Hal.)	.	.	2, 1
— — Strasse O	.	37		Gerhard-Str. NW	.	17	
— — Ufer NW	.	17, 20		Gericht-Str. N	17, 20	.	
Friedrichsberger-Str. . .	.	.		St. Gertraudt Hospital . . .	.	.	20
NO	.	32		Gertrauden-Brücke	.	25	
Friedrichs-Brücke	.	26		— Strasse C	.	25	
Friedrichsfelder-Str. O . .	.	31, 34		Gessler-Str. (Schön.)	.	.	18
Friedrichsgracht C	.	25		Gesundbrunnen	19, 22	.	
Friedrichshain NO	.	33		Gill-Str. (Grun.)	.	.	2
—, Am NO	.	33		Gips-Str. C	.	27	
Friedrichsruher-Str. . . .	.	.		Giseler-Str. (Wilm.)	.	.	9, 8
(Schmar. & Hal.)	.	.	2, 3	Gitschiner-Str. SW	.	.	23, 2
Friedrichs-Str. (N.- . . .	.	.		Glass Painting Insti-	.	.	
Weis.)	35, 34	.		tute	.	10	
Friedrich Wilhelm	.	.		Gleditsch-Str. W	.	.	14, 15
Hospital	32, 33	32		Gleim-Str. N	26	.	
— — Strasse W	.	13	13	Glogauer-Str. SO	.	.	32
Friedrich Wilhelm-	.	.		Gneisenau-Str. SW	.	.	23
Viktoria-Stift	.	.	38	(36-79 S)	.	.	
Friesen-Str. SW & S	.	.	24	Gneist-Str. N	29	.	
Fröbel-Str. NO	33	.		Göben-Str. W	.	.	17
Froben-Str. W	.	.	17	Goethe-Str. (Char.)	.	4, 7	
Frucht-Str. O	.	31, 34		— — (N.-Weis.)	31	.	
Fulda-Str. (Rix.)	.	.	33	— — (Rum.)	.	.	40
				Gollnow-Str. NO	.	30, 29	

B R G			B R G		
Golssener-Str. <i>SW</i>	.	27	<i>Gymnasiums:</i>		
Goltz-Str. <i>W</i>	.	14	Joachimsthal	.	11
Görlitzer-Strasse <i>SO</i>	.	32	Köllnisches	28	
— Ufer <i>SO</i>	.	35	Königsstadt	29	
Gormann-Str. <i>O</i>	27		Leibnitz	.	31
Gossler-Str. <i>O</i>	.	37	Lessing	20	
Gossow-Str. <i>W</i>	.	14	Luisen	15	
Goten-Str. (Schön.)	.	18	Luisenstadt	.	25
Gothaer-Str. (Schön.)	.	15	Prinz Heinrich	.	15
Gothenburger-Str. <i>N</i>	19, 22		Real-Gymnasium		
Gotzkowsky-Brücke	.	11	(Charlottenburg)	4	
— Strasse <i>NW</i>	.	12	Reform	.	7
Graefe-Str. <i>S</i>	.	30, 29	Sophien	27	
Gräseer-Str. <i>N</i>	27		Kaiser Wilhelm	19	
Graudenz-Str. <i>O</i>	.	34	Gymnastic Institute,		
Graun-Str. <i>N</i>	26		Central	21	21
Greifenhagen-Str. <i>N</i>	29, 28				
Greifswalder-Str. <i>NO</i>	33	30, 33	Habsburger-Str. <i>W</i>	.	14
Grenadier-Str. <i>C</i>	.	27	— Ufer <i>NW</i>	9, 8	
Grenz-Str. <i>N</i>	20		Hackescher Markt <i>C</i>	26	
Griebenow-Str. <i>N</i>	27		Hafen-Platz <i>SW</i>	.	19
Grimm-Str. <i>S</i>	.	29	— Strasse (Plö.)	12	
Gröben-Ufer <i>SO</i>	.	34	Hagelsberger-Str. <i>SW</i>	.	20, 23
Grolmann-Str. (Char.)	7	7	Hagenauer-Str. <i>N</i>	30	
Gropius-Str. <i>N</i>	19		Hallesche-Strasse <i>SW</i>	.	19, 22
Grossbeeren-Brücke	.	23	— Tor	.	23
— Strasse <i>SW</i>	.	20, 23	— Ufer <i>SW</i>	.	19
Grossfürsten-Platz	17		Hamburger-Platz (N.-		
Gross-Görschen-Str. <i>W</i>	.	17	Weis.)	31, 34	
Grün-Str. <i>C</i>	25		— Strasse, Gr. <i>N</i>	27	
— —, Neue <i>C</i>	25		— —, Kl. <i>N</i>	24	
— — (Char.)	4		— Tor	24	
Grünauer-Str. <i>SO</i>	.	32	Händel-Str. <i>NW</i>	10, 13	
Grüner Weg <i>O</i>	31		Hannoversche-Str.		
Grunewald	.	2, 3	<i>NW</i>	21	
Grunewald-Str. <i>W</i>	.	12, 15	Hansa-Brücke	11	
Grünstrassen-Brücke	25		— Platz <i>NW</i>	14	
Grünthaler-Str. <i>N</i>	22		Hardenberg-Str. (Ch.)	7	10
Guard House, Royal	23		Harzer-Str. (Rix.)	.	36
Gubener-Str. <i>O</i>	34		Hasenheide <i>S</i>	.	27, 30
Guericke-Str. (Char.)	8		Haupt-Str. (Schön.)	.	15, 18
Guinea-Str. <i>N</i>	10, 14		Hausburg-Str. <i>O</i>	36, 38	
Güntzel-Str. (Wilm.)	.	8, 11	Hausvoigtei-Platz <i>C</i>	22	
Gürtel-Str. (N.-Weis.)	35, 38		Havel-Str. (Char.)	5	
— <i>O</i>	.	40	Havelberger-Str. <i>NW</i>	15	15
Gustav-Adolf-Platz			Health Office	14	
(Char.)	.	6	Heckmann-Ufer	.	35
— — Strasse (N.-Weis.)	31		Hedemann-Str. <i>SW</i>	22	
Gustav Meyer-Allée <i>N</i>	23		St. Hedwig's Hospital	24	
<i>Gymnasiums:</i>			Heide-Str. <i>NW</i>	18	18
Askanisches	.	19, 22	Heidenfeld-Str. <i>O</i>	36	
Augusta	7		Heilbronner-Str. (Hal.)	.	1
Bismarck	.	8	— — <i>W</i> (Schön.)	.	11
Französisches	20		Heiligegeist Hospital	16	
Friedrichs	24		Heiligegeist-Str. <i>C</i>	26	
Friedrich-Werder	23		Heim-Str. <i>SW</i>	.	24
Friedrich Wilhelm	.	22	Heinersdorfer-Strasse		
Graues Kloster	29		<i>NO</i>	30	
Hohenzollern	.	15	Heinrich-Platz <i>SO</i>	.	28
Humboldt	24		Hektor-Str. (Wilm.)	.	2, 1

	B	R	G		B	R	G
Helm-Str. (Schön.) . . .	.	.	18	Hospital, Municipal . . .	14	.	.
Helmholtz-Platz <i>N</i> . . .	29	.	.	— (Alt-Moabit)	.	15	.
— Strasse (Char.) . . .	.	8	.	— (Charlottenburg) . . .	.	4, 5	.
Hennigsdorfer-Str. <i>N</i> . . .	16	.	.	— (Friedrichshain) . . .	.	33, 36	.
Henrietten-Platz (Hal.) . . .	.	.	2	—, Jewish	.	24	.
Herbert-Str. (Schön.) . . .	.	.	18	Hospital am Urban . . .	.	.	26
Herder-Str. (Char.) . . .	.	7	.	Hühner-Str. <i>O</i>	.	38	.
Herkules-Brücke <i>W</i> . . .	.	.	13	Humboldt-Hain <i>N</i> . . .	20, 23	.	.
Hermann-Platz <i>S</i>	.	.	30	— Strasse (Grun.) . . .	.	.	3, 2
— Strasse (Rix.)	.	.	30	Hussiten-Str. <i>N</i> . . .	20, 24	.	.
Herrenhaus	.	19	.	Hutten-Str. <i>NW</i>	.	9	.
Hessische-Str. <i>N</i>	.	21	.	Hydrographic Office . . .	.	16	16
Hildebrandt-Str. <i>W</i> . . .	.	16	.	Hygienic Institute . . .	.	21	.
Hindersin-Str. <i>NW</i> . . .	.	20	.				
Hippodrome	.	10	.	Iffland-Str. <i>O</i>	.	28, 29	.
Hirten-Str. <i>C</i>	.	27, 30	.	Immanuelkirch-Str.	.	.	.
Historical Institute . . .	.	20	.	— <i>NO</i>	.	30, 33	.
Hitzig-Str. <i>W</i>	.	13	.	Infectious Diseases,	.	.	.
Hohrecht-Brücke	.	.	32	Institute of	15	.	.
— Strasse (Rix.)	.	.	29, 32	Insel-Brücke	.	25	.
— — (Grun. & Hal.) . . .	.	.	2	— Strasse <i>S</i>	.	25	.
Hoch-Str. <i>N</i>	20	.	.	Insterburg-Str. <i>O</i> . . .	.	35	.
— —, Neue <i>N</i>	20, 21	.	.	Insurance Office, Im-	.	.	.
Hochmeister-Platz	.	.	.	perial	.	.	16
(Wilm.)	.	.	5	Invalidenhaus	.	21	.
— Strasse <i>N</i>	30	.	.	Invaliden-Str. <i>N</i> (45-	.	17, 18	.
Hochstädter-Str. <i>N</i> . . .	16, 17	.	.	97 <i>NW</i>)	.	21, 24	.
Höchste-Str. <i>NO</i>	.	33	.				
Hof-Str. (Neu-Hohen-	.	.	.	Jäger-Str. <i>W</i>	.	22	.
schönhausen)	42	.	.	— — (Char.)	.	2	.
Hofjäger-Allée <i>W</i> . . .	.	13	.	Jagow-Str. <i>NW</i>	.	11	.
Hohenfriedberg-Str.	.	.	.	Jahn-Str. <i>S</i>	.	.	30
(Schön.)	.	.	18	Jakob-Str., Alte <i>SW</i>	.	.	.
Hohenlohe-Str. <i>O</i>	.	.	37	(45-102 <i>S</i>)	.	25	22, 25
Hohen-Schönhausener-	.	.	.	— —, Neue <i>S</i>	.	25, 28	.
Str. (Weis.)	40	.	.	Jannowitz-Brücke . . .	.	28	.
— — (Wilhelmsberg) . . .	42	.	.	Jasmunder-Str. <i>N</i> . . .	24	.	.
Hohenstaufen-Platz <i>S</i> . . .	.	.	29	Jerusalem Hospital . . .	.	.	31
— Strasse <i>W</i>	.	.	11, 14	Jerusalem-Str. <i>SW</i> . . .	.	22	.
Hohenzollern Museum . . .	.	23	.	Joachim-Str. <i>C</i>	.	27	.
— Platz (Wilm.)	.	.	8	Joachim-Friedrich-Str.	.	.	.
— School	.	.	15	(Hal.)	.	.	1, 2
— Strasse <i>W</i>	.	16	.	Joachimsthaler-Str. <i>W</i>	.	.	10
Hoher Steinweg <i>C</i>	.	26	.	Johannes-Stift	12	.	.
Hollmann-Stift	.	24	.	Johann-Georg-Str.	.	.	.
— Strasse <i>SW</i>	.	.	22	(Hal.)	.	.	2
Holsteiner-Ufer <i>NW</i> . . .	.	14	.	Johannis-Str. <i>N</i>	.	23	.
Holsteinische-Str.	.	.	.	Johannistisch <i>SW</i> . . .	.	.	23
(Wilm.)	.	.	9, 8	Johanniter-Str. <i>SW</i> . . .	.	.	26
Holtzendorff-Str.	.	.	.	Johann-Sigismund-	.	.	.
(Char.)	.	.	1	Str. (Hal.)	.	.	2
Holy Ghost Hospital . . .	16	.	.	Jordan-Str. <i>SO</i>	.	.	35
Holzmarkt-Str. <i>O</i>	.	28	.	Joseph-Str. <i>SO</i>	.	28	28
Home Office, Imperial . . .	.	19	.	Josty-Str. <i>NO</i>	.	30	.
Hopfen-Brücke	.	10	.	Jüden-Str. <i>C</i>	.	26	.
Horn-Str. <i>SW</i>	.	.	20	Jung-Str. <i>O</i>	.	37	.
Horstweg (Char.)	.	1	.	Jungfern-Brücke	.	25	.
Hospice pour les en-	.	.	.	— Heide	1, 4, 7	.	.
fants de l'église du	.	.	.	— Steg (Plö.)	9	.	.
refuge	.	24	.				

	B	R	G		B	R	G
Junker-Str. SW	.	.	22	Kirchhof-Str. S	.	.	27
Jüterbog-Str. SW . . .	.	.	24, 27	— — (Char.)	.	5	
Kaiser-Allée W	.	.	12, 11	Kleinbeeren-Str. SW . .	.	.	19, 22
Kaiser-Str. NO	.	29		Kleist-Str. W	.	.	13
Kaiser Franz-Grenadier-Platz SO	.	.	28	Kloeden-Str. SW	.	.	24
Kaiser Friedrich-Platz S	.	.	27	Klopstock-Str. NW . . .	.	10, 11	
Kaiser Friedrich-Str. (Schön.)	.	.	18	Kloster-Str. C	.	26	
— — (Rix.)	.	.	33	Knesebeck-Str. W	.	7	7
— — (Char.)	.	5, 4	4	Knipode-Str. NO	36	33, 36	
— — (Pankow)	28			Knobelsdorff-Str. (Char.)	.	1	
Kaiser Gallery W	.	22		Koblanck-Str. C	.	27, 30	
Kaiserin Augusta-Allée NW	.	6, 9		Koch-Str. SW	.	.	22
— — Strasse W	.	13	13	Kochhann-Str. O	.	35	
Kaiser Wilhelm-Akademie	.	23		Kolberger-Str. N	20		
— — Brücke	.	26		Köllnische Fischmarkt C	.	25	
— — Platz (N.-Weis.) . .	35			Köllnischen Park, Am Kolonie-Str. N	19		
— — Strasse C	.	26		Kolonnen-Str. (Schön.)	.	.	18
Kalckreuth-Str. W	.	.	13	Kommandanten-Str. SW (23-66 S)	.	25	25
Kalischer-Str. (Wilm.) . .	.	.	6	Komturei-Platz O	.	35	
Kameruner-Str. N	14			König-Str. C	.	26	
Kammergericht	.	.	22	— —, Neue NO	.	29, 30	
Kanal-Str. (Char.)	.	4		Königgrätzer-Str. W (25-120 SW)	.	19	19, 22
— — (Plö.)	9			Königin Augusta-Str. W	.	.	16
Kanonier-Str. W	.	22		Königin-Brücke	.	.	26
Kant-Str. (Char.)	.	.	1, 4	Königin Luise-Quelle	19		
— — (Rum.)	.	.	7, 10	Königs-Allée (Grun.) . .	.	.	2
Karl-Str. NW	.	20, 23		Königsberger-Str. O . . .	.	34	
Karl-August-Platz (Char.)	.	4		Königs-Chaussée (N.-Weis.)	35, 38		
Karlsbad W	.	.	16, 19	Königsdamm (Plö.)	3, 4, 9		
Karlshof	5			Königsdamm-Brücke . . .	12		
Karls-Platz	.	20		Königsgraben, Am, C . . .	.	26, 29	
Karlsruher-Str. (Hal.) . .	.	.	1, 2	Königsgraben-Str. (Wilm.)	.	.	11
Kaspar-Theyss-Str. (Grun. & Schmar.) . .	.	.	2	Königs-Platz NW	.	20	
Kastanien-Allée N	27			Königstor NO	.	30	
Kastanien-Wäldchen	.	23		Königswache	.	23	
Katzbach-Str. SW	.	.	21	Königsweg (Char.)	.	1	
Katzler-Str. W	.	.	17	— — (Schön.)	.	.	18
Kaub-Str. (Wilm.)	.	.	6	Kopenhagener-Str. N . . .	26		
Keibel-Str. NO	.	29		Köpenicker-Brücke	.	31	31
Keith-Str. W	.	.	13	— Landstrasse SO	.	.	38, 39
Kemper-Platz W	.	19		— Strasse SO	.	28	31
Kepler-Str. (Char.)	.	6		Kopernikus-Str. O	.	34, 37	
Kessel-Str. N	.	21		Kopisch-Str. SW	.	.	24
Kiefholz-Str. SO	.	.	35, 39	Koppen-Platz C	.	24, 27	
Kieler-Str. N	18			— Strasse O (86-52 NO)	.	31, 32	
Kietzer Weg (Friedrichsberg)	.	40		Körner-Str. W	.	.	16
Kirch-Platz (Char.)	.	5		Kosche-Str.	42		
— Strasse NW	.	14		Kösliner-Str. N	20		
— — (Char.)	.	5, 4		Kostnitzer-Str. (Wilm.) .	.	.	6, 5
Kirchbach-Str. W	.	.	17				

	B	R	G		B	R	G
Köthener-Str. <i>W</i> . . .	.	.	19	Landsberger Allée <i>NO</i> . . .	.	32,36	
Kottbuser-Brücke . . .	.	.	29	— Strasse <i>NO</i> (52-71 <i>C</i>) . . .	.	29,32	
— Damm <i>S</i> . . .	.	.	29,30	— Tor . . .	.	32	
— Strasse <i>SO</i> . . .	.	.	29	Landshuter-Str. <i>W</i> . . .	.		11
— Tor . . .	.	.	28,29	Landwehr Canal . . .	.	8	
Kottbuser-Ufer <i>SO</i> . . .	.	.	29,32	Landwehr-Str. <i>NO</i> . . .	.	29	
Krausen-Str. <i>W</i> (20a-53 <i>SW</i>) . . .	.	22		Langenbeck-Str. <i>NO</i> . . .	.	36	
Krausnick-Str. <i>N</i> . . .	23,24	.		Lange-Str. <i>O</i> . . .	.	31	
Kraut-Str. <i>O</i> . . .	.	31		Lange-Schuke-Stift . . .	16		
Kremmener-Str. <i>N</i> . . .	27	.		Langhans-Str. (N.-Weis.) . . .	31,34		
Kreutziger-Str. <i>O</i> . . .	.	37		Lankwitz-Str. <i>SW</i> . . .	.		23
Kreuzberg <i>SW</i> . . .	.	.	21	Lauenburger-Str. (Wilm.) . . .	.		9
Kreuzberg-Str. <i>SW</i> . . .	.	.	21	Lausitzer-Platz <i>SO</i> . . .	.		31
Kriegs-Akademie . . .	.	20		— Strasse <i>SO</i> . . .	.		32
Kriminal-Justizamt . . .	15,18	.		Lazarus-Hospital . . .	24		
Kronen-Str. <i>W</i> . . .	.	22		Lebuser-Str. <i>NO</i> . . .	.	32	
Kronprinzen-Brücke . . .	.	20		Lehder-Str. (N.-Weis.) . . .	31		
— Damm (Hal.) . . .	.	.	2	Lehniner-Platz (Wilm.) . . .	.		4
— Strasse <i>O</i> . . .	.	40		Lehniner-Str. <i>S</i> . . .	.		27
— (N.-Weis.) . . .	35	.		Lehrter-Str. <i>NW</i> . . .	18	18	
— Ufer <i>NW</i> . . .	17,20	.		Leibnitz-Str. (Char.) . . .	.	7	7
Krossener-Str. (Box.) . . .	.	37		Leipziger-Platz <i>W</i> . . .	.	19	
Krug-Allée, Neue . . .	.	42		— Strasse <i>W</i> (43-89 <i>SW</i>) . . .	.	22	
Krumme-Str. (Char.) . . .	.	4	4	— —, Alte, <i>C</i> . . .	.	25	
Krupp-Str. <i>NW</i> . . .	.	15		Lenau-Str. (Rix.) . . .	.		33
Kudowa-Str. (Schmar.) . . .	.	.	3	Lenbach-Str. (Box.) . . .	.		37
Kugler-Str. <i>N</i> . . .	28	.		Lenné-Str. <i>W</i> . . .	19		
Kulm-Str. <i>W</i> . . .	.	17		Leonhard-Str. (Char.) . . .	.		1
— —, Neue (Schön.) . . .	.	17		Leopold-Platz <i>N</i> . . .	17		
Kulmbacher-Str. <i>W</i> . . .	.	11		Lessing-Brücke . . .	.	14	
Kunkel-Str. <i>N</i> . . .	21,20	.		— Strasse <i>NW</i> . . .	.	14	
Künstlerhaus . . .	.	19		— — (Rum.) . . .	.		40
Künstlerheim . . .	.	.	10	Lette-Str. <i>N</i> . . .	29		
Kunz-Buntschuh-Str. . . .	.	.	2	Leutnants-Berg . . .	10		
Kupfergraben, Am, <i>N</i> . . .	.	23		Levetzow-Str. <i>NW</i> . . .	.	11	
Kur-Str. <i>C</i> . . .	.	25		Library, Royal . . .	.	22	
Kürassier-Str. <i>SW</i> . . .	.	.	25	—, University . . .	.	23	
Kurfürsten-Allée (Char.) . . .	.	7,10		Lichtenberg . . .	.	41	
— Brücke . . .	.	26		Lichtenberger-Str. <i>NO</i> . . .	.	32	
— Damm <i>W</i> (10-73 & 170-245 Char.; 74-169 Hal.) . . .	.	.	2, 4 7, 10	— (Weis.) . . .	37,38		
— Platz . . .	.	17		Lichtenstein-Allée <i>W</i> . . .	.	13	
— Strasse <i>W</i> . . .	.	.	13,16	— Brücke . . .	.	13	
Kurze-Str. <i>C</i> . . .	.	29		Lichterfelder-Str. <i>SW</i> . . .	.		21,24
— — (Pankow) . . .	28	.		Liebenwalder-Str. <i>N</i> . . .	16		
Küstriner-Platz <i>O</i> . . .	.	31,34		Liebig-Str. <i>O</i> . . .	.	38	
— Strasse (Wilm.) . . .	.	.	1, 4	Liegnitzer-Str. <i>SO</i> . . .	.		32
Kyffhäuser-Str. <i>W</i> . . .	.	.	14	— (Wilm.) . . .	.		6, 5
				Liesen-Str. <i>N</i> . . .	21		
Landecker-Str. (Schmar.) . . .	.	3		Lietzenburger-Str. (Wilm.) . . .	.		7
Landgericht I . . .	26,29	.		Lietzmann-Str. <i>NO</i> . . .	.	29	
— II . . .	.	19,22		Linden, Unter den (1-37 <i>W</i> , 38-78 <i>NW</i>) . . .	.	23	
— III . . .	.	3		Linden-Galerie <i>W</i> . . .	.	22	
Landgrafen-Str. <i>W</i> . . .	.	13		— Strasse <i>SW</i> . . .	.		23
Landhaus-Str. (Wilm.) . . .	.	12,11					

	B	R	G		B	R	G
Lindower-Str. N	17			Manteuffel-Str. SO . .	.	.	29,31
Linien-Str. (1-10a & 241-250 NO, 11-105 & 161-240 O, 106- 160 N)	{ 24,27 30			Marburger-Str. W . .	.	.	10
Link-Str. W	.	19		March-Brücke (Char.) . .	.	8	
Lipaer-Str. (Wilm.) . .	.	11		— Strasse (Char.) . . .	.	7	
Lippehner Str. NO . .	33			Margarethen-Str. W . .	16,19		
Litthauer-Str. O . . .	34			Marheineke-Platz SW . .	.	.	24
Loan Office	24			Mariannen-Platz SO . .	.	.	28,31
Lohmühlen-Str. SO . .	.	35,33		— Strasse SO	.	.	29
Lortzing-Str. N . . .	23			— Ufer SO	.	.	31
Lothringen-Str. . . .	38			Marien-Str. NW	20		
Lothringer-Str. N . .	.	27		Marienburger-Str. NO	30,33		
Lottum-Str. N	.	27		Mariendorfer-Str. SW .	.	.	24
Löwen-Brücke	13			<i>Markets:</i>			
Löwe-Str. O	35			I. (Central)	.	26	
Lübbener-Str. SO . . .	.	32,31		II.	.	.	22
Lübecker-Str. NW . .	15			III.	.	22	
Luckauer-Str. S . . .	.	28		IV.	20,23		
Luckenwalder-Str. . .	.	19		V.	.	.	16
SW	.	19		VI.	.	24	
Lüderitz-Str. N . . .	10,13			VII.	.	.	28
Ludwigskirch-Platz . .	.	.		VIII.	.	31	
(Wilm.)	.	8		IX.	.	.	31
— Str. (Wilm.)	.	8		X.	.	12	
Luisen-Brücke	.	28		XI.	.	.	24
— Platz (Char.) . . .	2			XII.	22		
— NW	21			XIII.	30		
— Strasse NW	21,20			XIV.	20,21		
— Ufer S	.	26,28		Markgrafen-Damm O . .	.	.	38,37
Luitpold-Str. W . . .	.	14		— Strasse SW (31- 64 W)	.	22	22
Lüneburger-Str. NW . .	14,17			Märkischer-Platz S . .	.	28	
Lustgarten	26			Markus-Str. O	28,32		
Luther-Brücke	14			— —, Kleine O	.	31	
— Strasse W	.	13		Marschalls-Brücke . .	.	20	
Lützen-Str. (Wilm.) . .	.	1		Marsilius-Str. O . . .	.	29	
Lützow-Brücke	.	16		Martin-Luther-Str. W .	.	.	15,14
— Platz W	.	13		Mathieu-Str. S	.	.	25
— Strasse W	.	16		Mattern-Str. O	.	35	
— Ufer W	.	13,16		Matthäikirch-Str. W .	.	16	
Lützow-Str. (Char.) . .	5			Matthias-Str. NO . . .	.	35	
Lychener-Str. N . . .	30,29			Mauer-Str. W	.	22	
Lynar-Str. N	18			Mausoleum at Char- lottenburg	.	2	
— — (Grun.)	.	3		Max-Str. N	17		
Maassen-Str. W	.	13		Maybach-Ufer S	.	.	29,32
Madai-Str. O	31			Mecklenburgische-Str. (Wilm.)	.	.	9
Magazin-Str. O	29			Mehner-Str. NO	29		
— — (Char.)	2			Meierotto-Str. W . . .	.	.	11
Magdeburger-Platz W . .	.	16		Meinecke-Str. W . . .	.	.	10
— Strasse W	.	16		Meiningensche-Str. (Schön.)	.	.	15
Maien-Str. W	.	13		Melanchthon-Str. NW .	14		
Mainzer-Str. O	37			Melchior-Brücke . . .	.	.	31
— — (Rix.)	.	33		— Strasse SO	.	.	28
Maison de Santé	.	18		Memeler-Str. O	.	34	
Malplaquet-Str. N . . .	16			Mendelssohn-Str. NO .	30		
Mannheimer-Str. . . .	.	.		Merseburger-Str. . . .	.	.	
(Wilm.)	.	9		(Schön.)	.	.	15
Manstein-Str. W	.	17		Metz-Str. (N.-Weis.) .	38		

	B	R	G		B	R	G
Motzer-Str. N		30		<i>Museums:</i>			
Meyerbeer-Str. NO		30		Colonial		17	
Michael-Brücke		28		Emperor Frederick		23	
Michaelkirch-Platz				Ethnographical			19
SO			28	Hohenzollern		23	
Michaelkirch-Str. SO		28		Hygienic		26	
Midwifery Institution		23		Industrial Art			19
Militär-Kabinett		19, 22		Märkisches Pro-			
Military Prison			25	vinzial		22	22
Mines, School of		21		Mines		21	
<i>Ministerial Offices:</i>				National Costumes		26	
Agriculture		19		Natural History		21	
Commerce		19		New		23, 26	
Finance		23		Old		26	
Foreign Affairs		19		Pergamon		23	
Interior		20		Postal		22	
Justice		19		Rauch		26, 29	
Public Works		19		Technological		7, 10	
Religion and Edu-				Museum-Str. C		26	
cation		19		Music, School of		10	16
Royal Household		19		—, Inst. of Sacred		7	
State		19		Muskauer-Str. SO			31
War		19, 22					
Mint, Royal		25		Nachod-Str. (Wilm.)			11
Mirbach-Str. O		38		Nagler-Str. O			34
— Platz (N.-Weis.)	34			Nansen-Str. (Rix.)			33
Mittel-Str. NW		23		Nassauische-Str.			
Mittenwalder-Str. SW			24, 23	(Wilm.)			9, 8
Moabiter-Brücke		14		National Gallery		26	
Möckern-Brücke			20	Naunyn-Str. SO			28
— Strasse SW			19, 20	Nazarethkirch-Str. N	17		
Mohren-Str. W		22		Neander-Str. SO		28	
Molkenmarkt C		26, 25		Nehring-Str. (Char.)		2, 1	
Mollwitz-Str. (Char.)		2		Nestor-Str. (Wilm.)			5
Moltke-Brücke		17		Nettelbeck-Platz N	17, 20		
— Strasse NW		20		— Strasse W			13
Mommsen-Str. (Char.)			4, 7	Neuenburger-Str. SW			22
Monbijou, Château		23		Neuer Markt C		26	
Monbijou-Platz N		26		Neues Tor		21	
Monumenten-Str.				Neu-Hohenschön-			
(Schön.)			18	hausen		42	
Moritz-Platz S		25		Neu-Kölln am Wasser			
— Strasse S		25		S		25, 28	
Motz-Str. W		14		Neumannsgasse C		25	
Mozart-Str. (Rum.)			40	Neumann-Str. (Pan-			
Mühlendamm C		25		kow)		28	
Mühlen-Str. O			31, 34	Neustädt. Kirch-Str.			
— — (Schön.)			12, 15	NW		23	
Mulack-Str. C		27		Neu-Weissensee	34		
Müllenhoff-Str. S			29	Niebuhr-Str. (Char.)			4
Müller-Str. N	13, 17			Nieder-Barnim Court			
Müncheberger-Str. O		31		House		20	
Münchener-Str. W			14, 15	Niederwall-Str. C		25	
Münstersche-Str.				Nikolaus-Bürger-Ho-			
(Wilm.)			5	spital		32	
Münz-Str. C		26		Nikolsburger-Platz			
<i>Museums:</i>				(Wilm.)			11
Agricultural		21		— Strasse (Wilm.)			11
Botanic			18	Nollendorf-Platz W			13
Christian		23		— Strasse W			14

B R G

B R G

Nonnendamm (Char.)	.	3		Pankow	28	.	
Nordhafen, Am, N	18			Pannier-Str. (Rix.)	.	.	33
Nordufer N	8, 15			Pappel-Allée N	29	.	
Nostiz-Str. SW	.	24, 23		— Platz N	.	24	
Novalis-Str. N	.	24		Parallel-Str. (Stralau)	.	.	38, 40
Nürnberg-Str. W	.	.	10	Parcel Post Office	.	23	
				Pariser-Platz W (5-8 NW)	.	20, 19	
Oberbaum-Brücke	.	34		— — (Wilm.)	.	.	8
— Strasse SO	.	34		— Strasse (Wilm.)	.	.	8, 11
Oberfeuerwerker-Schule	.	18		Park-Str. (N.-Weis.)	38, 37	.	
Oberverwaltungs-Gericht	.	22		Park-Str. (Treptow)	.	.	42
Oberwall-Str. W	.	22		— —, Kleine	.	.	24
Oberwasser-Str. O	.	25		Parkweg (Stralau)	.	.	38
Observatory, Royal	.	.	22	Parochial-Str. C	.	26	
—, Treptow	.	.	42	Pasewalker-Str. N	17	.	
Oderberger-Str. N	27	.		Passauer-Str. W	.	.	11, 10
Oder-Str. O	.	37, 40		Patent Office	.	20	23, 26
Ofener-Str. N	13	.		Pathological Institute	.	21	
Offizier-Verein	.	23		Paul-Str. NW	.	14, 17	
Ohm-Str. SO	.	28		Paul-Gerhardt-Stift	13	.	
Oldenburger-Str. NW	.	12		Paulsborner-Str.	.	.	
Olivaer-Platz (Wilm.)	.	.	4, 7	(Grun.)	.	.	3, 2, 5
— Strasse NO	.	36		Penitentiary (Plö.)	9	.	
Olympia Museum	23, 26	.		— (Rum.)	.	.	40
Opera House	.	23		— (Moabit)	.	18	
—, New	.	17		Pergamum Museum	.	23	
Opern-Platz C	.	23		Perleberger-Str. NW	15, 18	15	
Oppelner-Str. SO	.	.	32, 34	Persius-Str. O	.	.	37
Orangen-Str. (Char.)	.	2		Pestalozzi-Str. (Char.)	.	4	4, 7
Oranien-Brücke	.	.	28	Pestalozzi-Fröbel House	.	.	14
Oranien-Platz SO u. S	.	.	28	Petersburger-Platz O	.	35	
Oranien-Strasse (1-41 & 165a-207 SO, 42-75a & 129-165 S, 76-128 SW)	.	.	25, 23	— Strasse O	.	36, 35	
Oranienburger-Str. N	24, 23	.		Pfalzburger-Str.	.	.	
— Tor	.	24		(Wilm.)	.	.	9, 8
Orth-Str. N	20	.		Pfarr-Str. (Friedrichsberg)	.	40	
Osnabrücker-Str. (Char.)	.	3, 6		Pflug-Str. N	21	.	
— — (Wilm.)	.	.	6, 5	Pfütger-Str. (Rix.)	.	.	32
Ostbahnhof, Am, O	.	34		Pfuol-Str. SO	.	.	34
Otto-Str. NW	.	12		Philharmonie	.	.	19
Oudenarder-Str. N	16	.		Philipp-Str. NW	.	21	
				Physical Institute	.	20	
Packhof	.	17		Physico-Technical Institution	.	7	
Paketpost	.	23		Physiological Institute	.	20	
Palace, Royal O	.	26		Pillauer-Str. O	.	34	
— of Emp. William I.	.	23		Pintsch-Str. O	.	35	
— of Emp. Frederick	.	23		Pistorius-Str. (N.-Weis.)	31, 34	.	
— of Prince Albert	.	.	22	Plantagen-Str. N	17	.	
— of Prince George	.	19		Planufer SW (35-37 S)	.	.	23, 26
— of Prince Frederick Leopold	.	19, 22		Plöner-Str. (N.-Weis.)	31	.	29
Pallas-Str. W	.	.	17	Plötzensee	9, 12	.	
Pallisaden-Str. NO	.	32		Police Office, Head	.	29	
Pank-Str. N	20	.		Pommersche-Str.	.	.	
				(Wilm.)	.	.	5, 8

	B	R	G		B	R	G
Porcelain Factory, Royal	.	10		<i>Railway-Stations:</i> Bellevue	.	14	
Posener-Str. O	.	34		Börse	.	26	
Post Office, Central	.	26		Charlottenburg	.		4
Postal Conveyance Office	.	24	28	Friedrich-Strasse	.	23	
Posthalterei	.	32	19, 22	Gesundbrunnen	23		
Post-Str. O	.	26		Görlitz	.		32
Post-Zeitungs-Amt	.	.	19	Halensee	.		2
Potsdamer-Brücke	.	.	16, 19	Jannowitz-Brücke	.	28	
— Platz W	.	19		Jungfern-Heide	.	3	
— Strasse W	.	19	16, 17	Lehrte	.	18, 21	
Potsdamer-Str. (Char.)	.	1		Potsdam	.		14
Prager-Platz (Wilm.)	.	.	11	Savigny-Platz	.		7
— Strasse (Wilm.)	.	.	11	Schöneberg	.		18
Präsidenten-Str., Gr. and Kl. O	.	26		Silesian	.	21	
Prenzlauer Allée N & NO	30, 32	30		Stettin	.	24	
— Chaussée (N.-Weis.)	31			Stralau-Rummels- burg	.		37, 40
— Strasse O	.	29, 30		Tiergarten	.	10	
— Tor	.	30		Treptow	.		38
Printing Office, Gov. Prinz Albert-Str. (Rum.)	.	.	25	Wannsee	.		19
— Albrecht-Str. SW	.	.	40	Warschauer-Strasse	.		34
— August v. Württem- berg-Str. SW	.	.	19	Westend	.	2	
Prinzen-Allée N	19, 22	.	24	Zoological Garden	.		10
— Strasse S	.	26, 25	28	Ramler-Str. N	23		
Prinzessinnen-Str. S	.	.		Ranke-Str. W	.		10
Prinz Eugen-Str. N	17	.		Rathaus	.	26	
— Friedrich Karl-Str. N	.	23		—, New	.	26, 29	
Prinz Karl-Stift (Char.)	.	8		— at Charlottenburg	.	5	
— Louis Ferdinand- Str. NW	.	23		— - Friedrichsberg	.	40	
Pritzwalker-Str. NW	.	15		— - Wilmersdorf	.		9
Proskauer-Str. O	.	38		Rathaus-Str. (Fried- richsberg)	.	40	
Proviant-Amt	.	14	31	Rathenower-Str. NW	15	15	
Provinzial-Museum, Märkisches	.	22	22	Ratibor-Str. SO	.		32
— (new)	.	28		Rauch-Museum	.	26	
Pfickler-Str. SO	.	.	31	Rauch-Str. W	.	13	
Puder-Str. (Treptow)	.	.	39	Raumer-Str. N	29		
Pufendorf-Str. NO	.	32		Raupach-Str. O	.	28	
Putbuser-Str. N	23	.		Ravené's Picture Gal- lery	.	25	
Putlitz-Brücke NW	15	.		Ravené-Str. N	20		
— Str.	15	.		Ravensberger-Str. (Wilm.)	.		5
Puttkamer-Str. SW	.	.	22	Record Office, Privy	.	26	
Quer-Allée, Gr. NW	.	16		Regensburger-Str. W	.		11
Quitow-Str. NW	15	.		Regenten-Str. W	.	16	16
Raabe-Str. NO	.	30		— (Wilm.)	.		12, 11
Railway Adminis. Of- fices	.	.	19	Rehberge	13		
<i>Railway-Stations:</i> Alexander-Platz	.	26		Reichenberger-Str. SO	.		29, 32
Anhalt	.	.	19	Reichsamt des Innern	.	19	
				Reichsbank	.	22, 25	
				Reichs-Druckerei	.		25
				Reichs-Eisenbahnamt	.	19	
				Reichs-Gesundheits- amt	.	14	
				Reichs-Justizamt	.	19	
				Reichs-Kanzlei	.	19	
				Reichs-Marineamt	.	19	
				Reichs-Postamt	.	22	

B R G

B R G

Reichs-Post-Museum . . .	22		Rummelsburger-Platz			
Reichs-Schatzamt . . .	22		O . . .			31
Reichtags-Gebäude . . .	20		— Strasse (Friedrichs-			
Reichtags-Platz NW . . .	20		berg) . . .		40	
— Ufer NW . . .	20		Runge-Strasse SO . . .		28	
Reichs-Versicherungs-			Ruppiner-Str. N . . .	27		
Amt . . .		16	Ryke-Str. N . . .	30		
Reinerz-Str. (Schmar.)		3				
Reinickendorfer-Str. N	16		Saarbrücker-Str. N . .		30	
Reis-Str. (Char.) . . .		5	Sächsische-Str.			
Rennbahn-Str. (N.-			(Wilm.) . . .			8
Weis.) . . .	37		Sackführer-Damm			
Reuchlin-Str. NW . . .		9	(Rix.) . . .			39
Reuter-Platz (Rix.) . .		33	Sacred Music, Inst. of		7	
— Stift . . .	19		Sadowa-Str. W . . .			11
— Strasse (Rix.) . . .		33	Salomon-Str. (N.-			
Revaler-Str. O . . .		34, 37	Weis.) . . .	31, 34		
Rheinsberger-Str. N	24, 27		Salzbrunner-Str.			
Richard Wagner-Str.			(Schmar.) . . .			3
NW . . .		17	Salzufer (Char.) . . .		8, 10	
Richtthofen-Str. O . .		35	Salzwedeler-Str. NW	15		
Riedemann-Str. (Char.)	8		Samariter-Platz O . .			38
Rigaer-Str. O . . .		38	— Strasse O . . .		37, 38	
Ringbahn-Str. (Wilm.)		2, 6	Sandkrug-Brücke NW			21
Ritter-Str. S (38-83			Sauerländer-Str.			
SW) . . .		25	(Wilm.) . . .			5
Rittergut-Str. (Lich-			Savigny-Platz (Char.)			7
tenberg) . . .		41	Schadow-Str. NW . .		20	
Rixdorf . . .		33	Schäfer-Str. SO . . .		28	
Roch-Str. C . . .		26	Schaper-Str. W . . .			10
Rodenberg-Str. N . .	28		Scharnhorst-Str. NW			
Röder-Platz (Lichten-			(12-31 N) . . .	18, 21		
berg) . . .		42	Scharnweber-Str. O . .		37, 40	
— Strasse . . .		39, 42	Scharren-Str. C . . .		25	
Rölke-Str. (N.-Weis.)	34		— (Char.) . . .		2, 5	
Romintener-Str. O . .		34	Schelling-Str. W . .			19
Rönne-Str. (Char.) . .		1	Schendelgasse C . . .		27	
Röntgen-Str. (Char.) .		8	Scherenberg-Str. N . .	29, 28		
Roon-Str. NW . . .		20	Scherer-Str. N . . .	21		
Rosberitz-Str.			Schiffbauerdamm NW		20, 23	
(Wilm.) . . .		11	Schill-Str. W . . .			13
Rosen-Str. C . . .		26	Schiller-Platz W . . .		22	
Rosenthaler-Str. C . .		26, 27	— Strasse (Char.) . .		4, 7	
— —, Kleine, C . . .		27	— — (Rum.) . . .			40
— Tor . . .		27	Schilling-Brücke . .		31	
Rosinen-Str. (Char.) .		8	— Strasse O . . .		29	
Ross-Str. C . . .		25	Schinke-Str. S . . .			29
— —, Neue, S . . .		25	Schinkel-Platz W . .		26, 25	
Rostocker-Str. NW . .		9	Schivelbeiner-Str. N .	25		
Rother-Str. O . . .		34	Schlegel-Str. N . . .		24	
Rousseau Island . . .		16	Schleiermacher-Str. S			27, 26
Rücker-Str. C . . .		27	Schlesischen Bahnhof,			
Rückert-Str. (Char.) .		4	Am O . . .		31	
Rüdersdorfer-Str. O .		31, 34	Schlesische Busch SO			35
Rudolf-Platz O . . .		37	— Strasse SO . . .			34, 35
— Strasse O . . .		34	— — (Wilm.) . . .			2, 5
Rudorf-Str. (Wilm.) .		6	— Tor . . .			34
Rügener-Str. N . . .	23		— —, Vor dem SO . .			35
Ruheplatz-Str. N . .	17		Schleswiger-Ufer NW		11	
Rummelsburg . . .		40				

	B	R	G		B	R	G
Schleuse, An der, C	.	25		Sesenheimer-Str.	.		
Schleusen-Brücke	.	25		(Char.)	.	4	
— Ufer SO	.	.	35	Seydel-Str. C	.	25	
Schliemann-Str. N	30,29			Seydlitz-Str. NW	.	18	
Schloss, C	.	26		Sibold-Str. S	.	.	27
— (Char.)	.	2		Sickingen-Str. NW	.	9	
Schloss-Brücke	.	26		Sieges-Allée	.	19	
— — (Char.)	.	5		Sieges-Säule	.	20	
— Platz C	.	25,26		Siegfried-Brücke	.	.	18
— Strasse (Char.)	.	2, 1		— Str. (Schön.)	.	.	18
Schlüter-Steg NW	.	23		Siegmundshof NW	.	10	
— Strasse (Char.)	.	7	7	Siemens-Str. NW	12	12	
Schmid-Str. SO	.	28		— Steg (Char.)	.	5	
Schöneberg	.	.	15,18	Sigmaringen-Str.	.	.	
Schöneberger Brücke	.	.	19	(Wilm.)	.	.	4
— Strasse SW	.	.	19	Simeon-Str. SW	.	.	25
— Ufer W	.	.	16,19	Simon Dach-Str. O	.	37	
Schönhauser-Allée N	29,30	27		Simson-Str. NW	.	20	
— Strasse, Alte C	.	27		Singing Academy	.	23	
— —, Neue C	.	26		Skalitzer-Str. SO	.	.	29,31
— Tor	.	27		Slaughter Houses	.	38	
Schönholzer-Str. N	.	27		Soldiner-Str. N	22	.	
Schöning-Str. N	.	13		Solms-Str. SW	.	.	24,25
Schönlein-Str. S	.	.	30,29	Sommer-Str. NW	.	20	
Schön-Str. (N.-Weis.)	34	.		— — (Neu-Hohen-	.	.	
School of Art	.	29		schönhausen)	42	.	
— of Mines	.	21		Sonntag-Str. (Box.)	.	.	37
— of Music	.	10	16	Sophie-Charlotte-	.	.	
Schramm-Str. (Wilm.)	.	.	9	Platz (Char.)	.	1	
Schreiner-Str. O	.	38		— — Strasse (Char.)	.	2, 1	
Schul-Str. N	16,17	.		Sophien-Str. C	.	27	
— — (Char.)	.	5		— — (Char.)	.	7	
Schulzendorfer-Str. N	21	.		Sorauer-Str. SO	.	.	32,31
Schumann-Str. NW	.	20		Spandauer-Brücke, An	.	.	
Schützen-Str. SW	.	22		der C	.	26	
— —, Alte C	.	29		— Schiffsahrts-Kanal,	.	.	
Schützenhaus (Plö.)	11	.		Am (Plö.)	5, 8	.	
Schwäbische Str. W	.	.	14	— Strasse C	.	26	
(Schön.)	.	.		— — (Char.)	.	2	
Schwartzkopf-Str. N	21	.		— Weg	.	4	
Schweden-Str. N	19	.		Sparr-Platz N	17	.	
Schwedter-Str. N	26,27	.		— Strasse N	17	.	
Schwerin-Str. W	.	.	17	Spener-Str. NW	.	14	
Schwiebuser-Str. SW	.	24		Speyer-Str. W (Schön.)	.	.	14
Sebastian-Str. S	.	25	25	Spichern-Str. W	.	.	11
Secession, Exhib. of	.	7		Spindler-Brücke	.	25	
Sedan-Strasse (Schön.)	.	.	18	Spindlershof	.	25	
— — (N.-Weis.)	35,38	.		Spittel-Markt C	.	25	
— Ufer SW	.	.	26	Spree-Str. C	.	25	
Seehandlung	.	22		— — (Char.)	.	5, 4	
See-Str. N	11,14	.		Spreewald-Platz	.	.	32
— —, Grosse (N.-Weis.)	16	.		Spreeweg	.	13,14	
Seestrassen-Brücke	12	.		Sprengel-Str. N	17	.	
Seller-Str. N	18	.		Staatsarchiv	.	26	
Seminary	.	.	22	Stables, Royal	.	25	
—, Jewish	.	27		Stadtvoigtei	.	25	
—, Oriental	.	23		Stall-Str. (Char.)	.	2	
Senefelder-Platz N	.	30		Stallschreiber-Str. S	.	.	25
— Strasse N	30,29	.		Stargarder-Str. N	29,32	.	
				(39-50 NO)	33	.	

B R G				B R G			
Statistical Office, Imperial	.	.	16	Telegraph School, Military	.	.	31
—, Municipal	.	25		Teltow Court House	.	.	16,19
—, Royal	.	.	22,25	Teltower-Strasse SW	.	.	20,23
Steffen-Str. (Neu-Hohenschönhausen)	42	.		Tempelherren-Str. S	.	.	26
Steglitzer-Str. W	.	.	16	Tempelhofer Berg SW	.	.	24
Stein-Platz (Char.)	.	7		— Feld	.	.	21,24
— Strasse O	.	27		— Ufer SW	.	.	19,20
Steinmetz-Str. W	.	.	17	Teutoburger-Platz N	.	27	
—, Neue (Schön.)	.	.	17,18	Thaer-Str. O	.	35,38	
Stephan-Platz NW	15	15		Thater-Str.	5		
— Strasse NW	15	15		Theatres:			
Stern, Grosser, W	.	13		Alexander-Platz	.	20	
—, Kleiner, W	.	16		Belle-Alliance	.	.	23
Sternwarte	.	.	22	Berliner	.	.	22
Stettiner Strasse N	22	.		Carl-Weiss	.	32	
— Tunnel N	21	.		Deutsches	.	20	
Stockholmer-Str. N	19	.		Central	.	.	25
Stolpische-Str. N	25	.		Lessing	.	20	
Stralau	.	.	41	Luisen	.	.	20
Stralauer-Allée O	.	.	34,37	Metropol	.	22	
— Brücke, An der O	.	28		Neues	.	23	
— Platz O	.	31		Opera House, Royal	.	23	
— Strasse O	.	25,28		—, New	.	17	
Stralsunder-Str. N	24	.		Reichshallen	.	22	
Strassburger-Str. N	.	30		Residenz	.	29	
— (N. Weis.)	35,38	.		Schiller-Theater			
Strassmann-Str. O	.	35		— Nord	.	21	
Strausberger-Str. NO	.	32		— Ost	.	28	
Strelitzer-Str. N	24	.		Schauspielhaus	.	22	
— (Wilm.)	.	.	6, 9	Thalia	.	25	
Streu-Str. (N. Weis.)	31,34	.		Westens, des	.	.	10
Strom-Str. NW	.	15		Thielen-Brücke	.	.	32
Stubenrauch-Str. (Schön.)	.	.	18	Thomasius-Str. NW	.	14	
Stüler-Str. W	.	13		Thorner-Str. NO	.	36,35	
Stuttgarter-Platz (Char.)	.	.	4	Thurneysser-Str. N	19	.	
Suarez-Str. (Char.)	.	1	1	Tieck-Str. N	.	24	
Südufer N	12,15	.		Tiergarten	.	13,16	
Swinemünder-Str. N	23,27	.		— Strasse W	.	13,16	
Sylter-Str. N	11,12	.		— Ufer W	.	10	
Synagogue, New	.	24		Tile Wardenberg-Str. NW	.	11	
Synagogues	.	5, 24		Tilsiter-Str. O	.	35	
	.	25,26		Togo-Str. N	10,13	.	
	.	29		Tölzer-Str. (Schmar.)	.	.	3
	.			Torf-Str. N	15	.	
	.			Town Hall	.	26	
	.			Trebbiner-Str. SW	.	.	20
	.			Treptow	.	.	42
Tal-Str. (Pankow)	31	.		Treptower-Brücke	.	.	35
Tauben-Str. W	.	22		— Chaussée SO	.	.	38,42
Tauntzien-Str. W	.	.	10	— Str. SO	.	.	36,30
Tauroggener-Str. (Char.)	.	5, 6		Tresckow-Str. N	30	.	
Technical High School	.	7, 10		Trift-Str. N	14,17	.	
Tegeler-Str. N	17	.		Tunnel-Str. (Stralau)	.	.	41
— Weg (Char.)	3	3, 2		Turiner-Str. N	16,17	.	
Telegraph Office, Central	.	22		Turm-Str. NW	.	12,15	
	.			— (Pankow)	28	.	
	.			Turnanstalt, Central	21	21	

	B	R	G		B	R	G
Turnhalle, Central	.	.	25,28	Warmbrunner-Str.	.	.	.
Turnplatz	.	.	30	(Schmarg.)	.	.	3
Türschmidt-Str.	.	.	.	Warschauer-Brücke O	.	.	34
(Rum.)	.	.	40	— Strasse O	.	34	34
				Wartburg-Platz	.	.	.
				(Schön.)	.	.	15
Ufer-Str. N	20,19	.	.	— Str. (Schön.)	.	.	14,15
Uhland-Str. W	.	.	7,8,9	Wartenberg-Str.	.	.	.
Ulmen-Str. W	.	.	13,16	(Friedrichsberg)	.	40	.
Union-Platz NW	12	12	.	Wartenburg-Str. SW	.	.	12
Universitäts-Str. NW	.	23	.	Wassertor-Str. S	.	.	25
University	.	23	.	Wassmann-Str. NO	.	29,32	.
— Library	.	23	.	Water Works, Muni-	.	.	.
— Reading Room	.	23	.	cipal	30	.	.
Unterbaum-Str. NW	.	20	.	Waterloo-Brücke SW	.	.	26
Unterwasser-Str. O	.	25	.	— Ufer SW	.	.	23
Urania	.	17	.	Watt-Str. N	24	.	.
—, New	.	22	.	Weber-Str. NO	.	32	.
Urban, Am, S	.	.	26	Wedding-Platz N	18,21	.	.
— Hafen	.	.	26	— Strasse N	20	.	.
— Strasse S	.	.	26,29	Wegely-Str. NW	.	10	.
Usedom-Str. N	24	.	30	Wegener-Str. (Wilm.)	.	.	9
Utrechter-Str. N	17	.	.	Weidendam NW	.	23	.
				— Brücke	.	23	.
				Weidenweg O	.	35,38	.
Velodrome	.	.	1	Weimarer-Str. (Char.)	.	4	.
Veteranen-Str. N	27	27	.	Weinbergsweg N	.	27	.
Veterinary College	.	21	.	Weinmeister-Str. C	.	27	.
Victualling Office	.	14	31	Wein-Str. NO	.	29,33	.
Vieh Hof, Central	.	38	40	Weisbach-Str. O	.	35	.
Viktoria-Brücke	.	.	16	Weissenburger-Str. N	30	.	.
— Luise-Platz	.	.	11,14	Weissensee	40	.	.
— Park	.	.	21	—, Château	37	.	.
— Platz (Rum.)	.	.	40	Weissenseeer Weg	.	.	.
— Strasse W	.	19	16	(Neu-Hohenschön-	.	.	.
Vineta-Platz N	27	.	.	hausen)	42	42	.
Virchow-Str. NO	.	33,36	.	Werderscher Markt	.	.	.
Völker-Str. N	22	.	.	W	.	22,25	.
Volta-Strasse N	24	.	.	Werft-Str. NW	.	17	.
Von der Heydt-Brücke	.	.	16	Werner Siemens-Str.	.	.	.
— — Strasse W	.	.	13	(Char.)	.	7, 8	.
Vorberg-Str. (Schön.)	.	.	18	Werneuchener-Str.	.	.	.
Voss-Str. W	.	19	.	NO	.	33,36	.
				Weser-Str. O	.	37,40	.
				— — (Rix.)	.	.	33,36
Wadzeck-Str. NO	.	30	.	Westfälische Str.	.	.	.
Waghäusler-Str.	.	.	.	(Wilm. & Hal.)	.	.	2, 5
(Wilm.)	.	.	12	Weyding-Stift	.	32	.
Waisen-Brücke	.	28	.	Wichert-Str. N	28,29	.	.
Waldeck Park	.	.	25	Wichmann-Str. W	.	.	13
Waldemar-Str. SO	.	.	28	Wickinger-Str. NW	.	11	.
Waldenser-Str. NW	.	12	.	Wicief-Str. NW	.	12	.
Wald-Str. NW	.	12	.	Wiebe-Str. NW	.	9	.
Wall-Str. C (28-81 S)	.	25	.	Wieland-Str. (Char.)	.	.	7
— — (Char.)	.	14	.	Wiener-Brücke	.	.	35
Wallner-Theater-Str.	.	.	.	— Strasse SO	.	.	32
O	.	29,28	.	Wiesen-Brücke	.	.	32
Wangenheim-Str.	.	.	.	— Strasse N	20	.	.
(Grun.)	.	.	3, 2	Wildenbruch-Str.	.	.	.
				(Rix.)	.	.	36

B R G			B R G		
Wilhelm-Platz <i>W</i> . . .	19, 22		Workmen's Welfare Exhibition	8, 7	
— (Char.)	5		Wormser-Str. <i>W</i>		13
— (Pankow)	25		Wörth-Str. (N.-Weis.)	38	
Wilhelm-Str. <i>SW</i> (43-37 <i>W</i>)	19, 22	22	Wörther-Platz <i>N</i>	30	
— —, Neue, <i>NW</i>	20		— Strasse <i>N</i>	30	
— — (N.-Weis.)	35, 34		Wrangel-Str. <i>SO</i>		31
Wilhelms-Aue (Wilm.)		6, 9	Wriezener-Str. <i>N</i>	22	
Wilhelmsberg	42	12	Wühlisch-Str. (Box.)		37
Wilhelmshavener-Str. <i>NW</i>		12	Wullenweber-Str. <i>NW</i>		11
Wilhelmshöhe <i>SW</i>		24	Württembergische Str. (Wilm.)		8
Wilhelm-Stift (Char.)	2		Würzburger-Str. <i>W</i>		11, 10
Wilhelm Stolze-Str. <i>O</i>	35		Wurzelberge	13	
Wilhelm-Ufer <i>NW</i>	20, 21		Wusterhausener-Str.	28	
Willdenow-Str. <i>N</i>	17		Xantener-Str. (Wilm.)		5, 4
Willibald-Alexis-Str. <i>SW</i>		24	York-Str. <i>SW</i> (35-56 <i>W</i>)		20
Wilmersdorf		9	Zehdenicker-Str. <i>N</i>	27	
Wilmersdorfer-Str. (Wilm. & Char.)	5, 4	4	Zelle-Str. <i>O</i>	38	
Wilms-Str.		26	Zellen-Gefängnis	18	
Wilsnacker-Str. <i>NW</i>	15		Zelten, In den, <i>NW</i>	17	
Windscheid-Str. (Char.)	1	1, 4	Zeughaus	23	
Wins-Str. <i>NO</i>	33	30	Zeughof-Str. <i>SO</i>		31
Winterfeldt-Platz <i>W</i>		14	Ziegel-Str. <i>N</i>	23	
— Strasse <i>W</i>		17	Zieten-Platz, Am, <i>W</i>	22	
— —, Neue <i>W</i>		14	Zieten-Str. <i>W</i>		17
Wismar-Platz <i>O</i>	37		Zimmer-Str. <i>SW</i>	22, 25	22
Wissmann-Str. <i>S</i>		30	Zinzendorf-Str. <i>NW</i>	11	
Wittenberg-Platz <i>W</i>		13	Zionskirch-Platz <i>N</i>	27	
Wittstocker-Str. <i>NW</i>	9		— Strasse <i>N</i>	27	
Wohlauer-Str. (Wilm.)		6, 5	Zirkus, Am	23	
Wöhlert-Str. <i>N</i>	21		Zoological Garden		10, 13
Woldenburger-Str. <i>NO</i>	33		Zorndorfer-Str. <i>O</i>	35	
Wolfgang-Str. (Lichtenberg)		41	Zossener-Str. <i>SW</i>		24, 23
Wolgaster-Str. <i>N</i>	24, 27		Züllichauer-Str. <i>S</i>		27
Wolliner-Str. <i>N</i>	27		Zwillings-Brücke	31	
			Zwingli-Str. <i>NW</i>	12	





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